Paris Openings Number

VOGUE

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HANDSOMELY TAILORED, CORRECT IN STYLE, WITH
THE KENYON ASSURANCE OF SATISFACTORY SERVICE

LEFT: Suit style 23. Country Club cloth. Collar and cuffs trimmed with contrasting plaid wool velour. 800 Joffre Blue, 1734 Gold, 1735 Apple Green, 1736 Honey and 1737 Rose; at $35.00. CENTER: Coat style 699. Wool Velour. White Jersey collar. 1529 Gold, 1530 Apple Green, 1531 Joffre Blue, 1534 Rose and 1499 Helio; at $29.50. RIGHT: Coat style 709. Wool Jersey. Trimmed in contrasting colors. 2000 Kelly Green, 2001 Gold, 2002 Wild Rose, 2209 Joffre Blue and 2210 Bronze; at $25.00.

On Sale everywhere in the United States, they are recognized not only by the label "C. KENYON COMPANY-MAKERS, N. Y." but by the undefinable distinction that each garment carries with it. Style cards and name of local merchant will be mailed on request.

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(*Wholesale only*)
NEW YORK

CHICAGO
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Sylvette
The Aristocrat of Sport Silks

Chanella
The Jersey Cloth of Quality

Georgette Satin
A Service Satin for Sport and General Wear

Trico-Serge
The Serge with the Stockinet Weave

Styles originate in the Fabrics themselves—a certain few of the new weaves and colorings winning instant recognition from the fashionable world.

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producers of
DISTINCTIVE DRESS FABRICS

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NEW YORK

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THE confidence, which every individual wearer has in "*ONYX*" hosiery, is the basis of the great and increasing popularity of this brand.

The confidence of every wearer—born of long experience—justifies your confidence and trust in this tried and trusted brand. Newest Spring Styles in novel spirited designs await you at your dealers—go *now* and make your selection while stocks are complete.

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Emery-Beers Company, Inc.

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Franklin Simon & Co.

Fifth Avenue, 37th and 38th Streets, New York

Women's High-Class Suits

Elaborately embroidered or braided in rich Oriental designs

No. 213—**Women's Three-Piece Suit** *of duvetyne in cinnamon or tapestry blue combined with black satin;* long waisted sleeveless dress of black satin with large Chinese motif in front, embroidered and fringed in gold metallic threads; yoke and tie sash of duvetyne; semi-fitted coat of duvetyne embroidered in gold, draped collar and half-belt of black satin. **125.00**

No. 215—**Women's Poiret Twill Suit** *in navy or black,* with wide bands of black silk braid concealing distended pockets; straight front coat with large convertible collar of black satin, over-collar of Georgette crepe, silk tasseled cord girdle forms ornaments at back; draped barrel skirt with wide black silk braid at hem. **69.50**

HATS and SHOES *illustrated,* from our shops. Prices upon application.

No. 217—**Women's Dressy Suit** *of navy, white or black serge combined with black satin;* coat of serge encircled with bands of black silk braid; collar, vestee and Mikado sleeves of black satin, over-collar of Georgette crepe; black satin skirt with border of serge trimmed with black silk braid. **89.50**

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Established 28 years **KANSAS CITY** Petticoat Lane

Women's and Misses' Dresses with a Touch of "The Unusual"

NEWEST MODELS NEWEST COLORINGS SPECIAL PRICES

A

B

C

D

ILLUSTRATION A—Women's and Misses' taffeta street dress; skirt in "Barrel" effect; georgette sleeves and collar; navy, black, tan, grey, rose, reseda and other shades..... **$25.00**

ILLUSTRATION B—Misses' graduation or confirmation dress of white chiffon; long or short sleeves; also in rose, maize, pearl grey, blue, gold and pink..... **$19.75**

ILLUSTRATION C—Women's and Misses' afternoon dress of georgette crepe; braided overblouse effect; pleated double flounce skirt; white, maize, tan, grey, rose, Soldier blue, purple, black, and navy blue. **$29.75**

ILLUSTRATION D—Women's and Misses' Crepe de Chine Sports dress combined with plaid georgette; white with green, copen, rose, gold, navy, flesh or white **$25.00**

ILLUSTRATION E—Women's and Misses' crepe meteor Sports dress; chain stitch contrasting embroidery on pockets and cuffs; white with green, gold or blue, tan with blue and grey with blue..... **$25.00**

E

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"Bontell" Originations in

House Gowns *and* Negligees

"SILVIE"—*Negligee of plaited chiffon with cream lace panel front and back and sleeves of cream lace. Ribbon ties and French rosebud garniture. Pink, blue or peach,* **29.50**

Cap of cream net and lace insertions. Ribbon ends and rosebud garniture, **4.75**

"CLÉLIE"—*Negligee of box plaited crepe de chine with shirred waistline, lace collar and lace ruffled sleeves. Girdle of narrow ribbon. Pink, blue or peach,* **16.50**

The cap of cream net and lace is banded in satin ribbon and caught with rosebuds, **3.50**

"PANDORE"—*Negligee smock of English crepe banded in contrasting color Terry cloth and contrasting wool stitchery. Alice blue with tan bands, yellow with brown, gold with purple and green with rose bands,* **19.75**

"PÉNÉLOPE" — *Boudoir gown of satin with string belt and side drapery. The pointed sleeves are finished with silk tassels. Pink, blue, old rose, lavender or Copenhagen,* **12.75**

Cap of cream net and lace insertions. Satin ribbon ends and rosebud garniture. **2.95**

"MANETTE"—*This house gown has been originated by Bonwit Teller & Co. and most widely popularized. It is now offered in two materials and at the following very special prices—*

In taffeta—pink or blue, **9.75**

In Armure Rousseau—pink, blue, rose or coral, **12.75**

Castle cap of cream lace edged with Valenciennes lace. Satin bow and rosebud garniture. **3.95**

"LEÀ"—*Princess slip of crepe meteor with loose girdle of contrasting satin ribbon caught with silk roses. Coat of selftone chiffon and cream lace. In pink, blue or peach,* **49.00**

Cap of soft satin and cream net with cream lace insertions caught with rosebuds and moire streamers tipped with rosebuds, **18.50**

"DRUSILLE"—*Princess slip of heavy crepe de chine with deep flounces of silk lace. Coat of selftone chiffon with yoke and sleeves of lace. Narrow girdle of iridescent sequins. In mauve and old blue, flesh and old blue, mauve and peach, white and jade green,* **59.00**

Castle cap of silk net with wide band of lace and lace medallions. Garniture of French rosebuds and ribbon ends, **18.50**

James McCreery & Co.

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New Weaves—New Colors

The styles are especially attractive with popular large collars and cuffs. Reasonable Prices

38. Shetland Weave Worsted Sweater,—very attractive model in a variety of desirable shades **6.50**

39. Fibre Silk Sweater with sailor collar; various colors, trimmed with white or self color **8.90**

40. Fibre Silk and Mercerized Cotton Sweater,—V-neck or sailor collar; new colors **5.00**

41. Fibre Silk Sweater,—slip-on model; sailor collar and sash **9.85**

42. Glove Silk Sweater with sash. Rose, Copenhagen Blue, Green, Black, White or Gold **9.35**

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Smart new styles in dainty fabrics emphasizing the attractiveness of the latest spring modes—clever trimming touches. Moderate Prices

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44. Smocked Blouse in Cotton Crepe in White, Copenhagen Blue, Nile Green and Bisque; finished with pointed pockets and black silk tie **2.95**

45. Smart Voile Blouse with full double frill down front edged with Van Dyke points of Filet lace; the same lace finishes collar and cuffs **3.95**

46. Smart Blouse of White Voile with side plaited ruffle edged with Valenciennes lace; fine tucking on front and back of blouse; flat collar and cuffs lace trimmed. **2.00**

47. Dressy Georgette Crepe Blouse in White, Flesh Color, Yellow and Bisque; trimmed with hand embroidery and Filet lace insertion **5.00**

48. Pretty Blouse of Georgette Crepe in Flesh Color or White; dainty frill down front with open-work embroidery; flat collar and turn-back cuffs to match **6.95**

Mail and Telephone Orders Receive Prompt Attention

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102—Pure Silk Sweater with large sailor collar and silk sash. Well tailored and finished. In white, navy, purple, copenhagen, yellow, rose, hunter green and other colors. $27.50

83

83—Real Angora Pull-over Sweater in white with stripes, collar and sash of black, navy, rose, yellow, green or brown. Also in many new shades with white stripes, collar and sash. $25.00

26

C-251

C-251—Hand embroidered pure silk stockings in black or white with black or white embroidery. $2.50 a pair.

26—Shaded thread silk stockings with self stripes. Colors, black shaded with white, blue, purple, green or tan. White shaded with black, navy with white or royal blue, gray with white, dark tan with tan. $3.75 a pair.

463

463—Finest French Silk Stockings, hand embroidered and open work in white, black, silver, flesh, gold and all evening shades. $8.00 a pair.

62

62—Pure thread silk stockings with fine drop stitch stripes to top. Absolutely new. Black, white, bronze, silver, tan and other evening and shoe shades. $3.50.

550-A—Light weight English Derby rib wool sock. Soft and comfortable. Various colors with harmonizing colored stripes around. $3.00 a pair. Same without stripes, $2.00 a pair.

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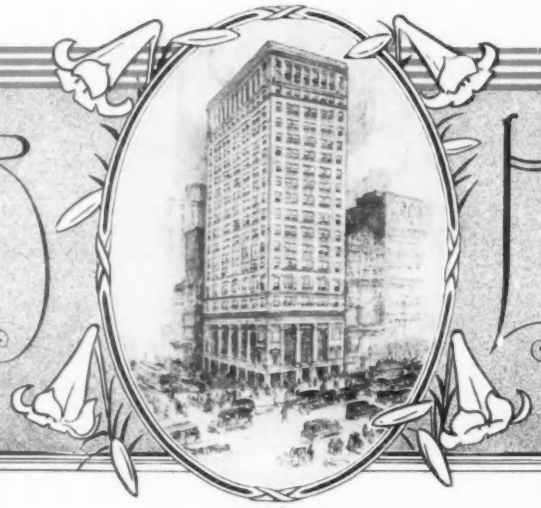
423—Pure thread silk socks with three rows of hand embroidered two-colored clocks. In all staple shades. $3.50 a pair.

423



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Mail Order Literature sent on request

10—Parasol of khaki-kool silk, chiffon lined; bakelite handle, $45.00.

11—Parasol of tan pongee silk, hand-embroidered; lined with green China silk; leather loop, $15.00.

12—Imported Fan, with colored spangles in various designs; bone mountings, $7.50.

13—Imported Quill Fan, in various colors, with sandalwood or bone sticks, $6.75.

14—White Calfskin Pumps, covered wood heels, $10.00. Silk Hose, black, white, silver, gray, or gold, $3.25.

15—White Satin Evening Slippers, covered wood heels, $7.50. Silk Hose, black or white, $6.00.

16—Tan Oily-grain Golf Oxfords, leather heels, $10.00. Imported Wool Sports Hose, various designs, $5.00.

17—Black Calfskin Walking Pumps, covered wood heels, $10.00. Silk Hose, white with black or black with white, $3.50.

18—Fan-shape Crystal Comb, with emerald and sapphire colored stones, $19.00.

19—Oriental Bead Necklace, with pendant, $8.00.

20—Fan-shape Crystal Comb, with emerald and sapphire colored stones, $9.00.

21—Marvex Kidskin Gloves, white, black or tan, $2.50.

22—Marvex Kidskin Gloves (16-button length), white or black, $4.25.

23—Marvex Kidskin Gloves, white, black or tan, $2.50.

24—Beaded Silk Bag, in black or navy blue; with center compartment, purse and mirror, $14.75.

25—Silk Bag, in black, navy or gray, with purse and mirror, $12.00.

26—Beaded Silk Bag, in black or navy blue; with center compartment, purse and mirror, $13.75.

27—Collar and Cuffs of Georgette crepe, imitation Venise and plaited net, $3.75.

Hat of black lisere straw with crown of pink Georgette crepe and rose petals; finished with black satin bow, $30.00.

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One-Piece Serge Dresses

In Distinctive New Models

To these attractive, long-line dresses, now so much the vogue, we have since early January devoted a special department. It is, perhaps, this very ability to foreshadow coming events in the Fashion World which gives to every *Oppenheim, Collins & Co.'s* model its delightful touch of distinction.

V-32

V-34

V-30

V-36

The Models Illustrated are to be had at All Our Stores

V-30 In navy or black serge, with stitchwork in contrasting colors, white broadcloth collar and cuffs.	**19.75**
V-32 Navy blue serge, wide belt of broadcloth and patent leather. Collar, pockets and belt in green, Alice blue or gray.	**25.00**
V-34 Surplice model in navy or black serge, white satin collar and cuffs, braiding and fringe in contrasting shades.	**25.00**
V-36 Navy or black serge with flaring sleeves of satin, taffeta collar in gray or gold, embroidery in blue and gold.	**35.00**

PARIS BLOUSES *Copied by* WANAMAKER'S

Three days after the French steamer arrived these Paris blouses were being copied.

A Parisienne now in New York was invited to see the copies and to give us a frank criticism of them. "These are more like the blouses of Paris than any I have ever seen in New York"—she enthusiastically admitted.

Exclusive Wanamaker Importations

Exclusive Wanamaker Copies

A—The newest chemise blouse of Paris—copied in crepe de chine; collar, neck, cuffs and skirt of blouse bound in linen (contrasting colors) to match cord girdle, which is run through button-holed eyelets. Link at neck is of beads and diamond-shaped pearl buttons. White trimmed with rose linen; dainty pink trimmed with French blue linen. *$12.50.*

C—Paris has created an exquisite collar for this blouse. Our copy in Georgette crepe has collar and cuffs of batiste, edged with lace. Our copy in batiste, of course, has batiste collar and cuffs. White or flesh color—Georgette crepe, *$15;* batiste, *$9.*

B—A Parisian masterpiece of simplicity copied in Georgette crepe; front loosely pleated at both sides; panel finished with crochet buttons; collar, neck and sleeves finished with *entre-deux.* Note the sleeve—it is favored by both Cheruit and Jenny. White and flesh color. *$12.50.*

G—The *new pocket blouse* for which Paris promises a furore. The pockets are attached to the girdle. Our copy in white or flesh-color crepe de chine is *$13.50.*

G—A new sailor hat by Mme. Saget will be copied by our own French milliners in any color you may desire. The Byzantine-inspired crown is of taffeta and the brim is of hemp straw, bound with the silk. Note the clever way the brim is finished to give the new straight line in the back. *$15.*

D—Paris has designed a new collar for her favorite *frill* blouse. Our copy in white or flesh-color Georgette crepe has collar, frill and wrist ruffles of daintily embroidered batiste. *$12.50.*

E—The cleverest slip-on sports shirt yet to cross the Atlantic. It is of striped cotton tissue with collar, cuffs and belt of white piqué. White striped in blue, black, rose or green. *$5.75.*

F—The collar of this sports blouse is of French origin, but the blouse is of our own design. White dimity with collar and cuffs of white piqué. *$3.85.*

JOHN WANAMAKER
New York

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for Spring are now being displayed by leading dealers everywhere.

H. D. Burgesser & Co.

(*Wholesale only*)

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DAINTY frocks travel in a HARTMANN WARDROBE TRUNK with never a wrinkle. The patented cushion on the inside of the hinged top firmly locks all the garments in place—it is an exclusive HARTMANN feature.

HARTMANN WARDROBE TRUNK construction provides strength, capacity and convenience, even to the smallest detail.

The cushioned top construction—represents but one of sixteen exclusive, patented HARTMANN features that have already sold over 100,000 Hartmann Wardrobe Trunks and have given to us as our representative, the best dealer in every city throughout the world.

A price and style for every purpose.

$22.50 to $150

The HARTMANN TRUNK Co.

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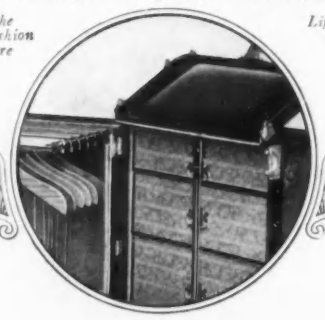
This is the exclusive cushion top feature

Lift back the top and see the contents



Correct Spring Styles for Miss and Maid

NEW AND distinctive creations with a decided, smart and exclusive style touch that will win the instant admiration of the fashionable younger set who seek an individuality in dress that is created especially to preserve the graceful, youthful lines, charming simplicity and a style supremacy that is authoritative.

The models shown are especially selected for those who desire to achieve out-of-the-ordinary results by getting away from the commonplace styles that are shown with a mechanical variance in most every shop.

Complete Showing of Authoritative and Exclusive Styles

FOR THE MISS, JUNIOR AND GIRL

301—*Misses' Suit.* Gabardine in navy and black with deep overcollar in rose, Copenhagen, white or self color. Peau de cygne lines the box pleated coat. Shirred skirt has slashed pockets. Sizes 14, 16, 18 and 20 years.....**$25.00**

302—*Misses' Afternoon Dress.* Georgette crepe combined with Chiffon Taffetta in navy, grey, rose, Copenhagen or black. Hand-embroidery in silk and tinted beads is introduced on the bodice; collar and vestee of white Georgette. Sizes 14, 16, 18 and 20 years.....**$19.50**

331—*Juniors' Dress.* Chiffon Taffeta in navy or bisque; in changeable blue with green or rose. Stitching in contrasting color on "Goose-girl" pockets formed by the new "cuff" hem. Sizes 15 and 17 years.....**$17.95**

332—*Shoe-top Suit.* Serge in navy, Copenhagen or reseda; also black-and-white check worsted. The coats have overcollars and pipings in rose, green, Copenhagen or gold and are lined with peau de cygne to match. Sizes 12, 14 and 16 years.....**$17.95**

303—*Misses' Coat.* Wool Velour of fine quality in new shades of gold, rose, chartreuse or rookie. Cape collar and deep cuffs, stitched with heavy silk; very novel belt. Body and sleeves, peau de cygne lined. Sizes 14, 16, 18 and 20 years **$19.50**

304—*Misses' Suit.* Serge of superior quality in navy blue with collar and vestee of white gabardine or Khaki-Kool. The exceptionally well tailored coat is fastened with linked buttons and cleverly trimmed with rows of buttons. Sizes 16, 18 and 20 years.....**$29.50**

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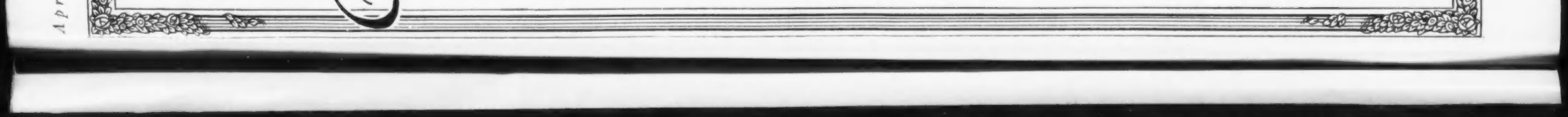

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REG. U.S. PAT. OFF. WASH., D.C.

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Combinations
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The "Marcella," Famous for their Style, Beauty and Perfect Fit—are known only by the label shown below.

A closed drawer, an open drawer, a short skirt all in one, make the "Marcella" the ideal garment. Once worn, you will have no other.

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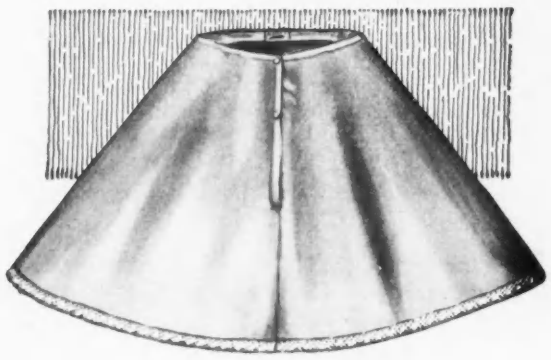

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one corset in particular

ALL corsets purport to give a stylish figure; most of them will. But ***one corset in particular,*** the Madame Lyra, has won special favor with fashionable women.

Those especially, who are familiar with the best of Parisian modes, recognize in Madame Lyra Corsets that wonderful grace of line and modeling for which the French designers are so justly famed. It is the combination of chic Parisian style and American expertness of making that results in such perfect corsets as the Madame Lyra models for spring.

Madame Lyra Corsets are not found everywhere; they are however, found in every city, in the better stores, where you may also have the service of experience corsetieres in properly adjusting the corset for the first wearing.

You will see in these models why Madame Lyra Corsets are so desirable

Model 5456—*For Medium Figures*

Luxurious ease and chic style are beautifully combined in this splendid corset. The top is low in front but higher in back to care for flesh of shoulders. Has long skirt with elastic lacing below clasp and three pairs of hose supporters. May be had in white or pink Silk Brocade. Sizes 19 to 30, **$8.50.**

Model 3629 is same design in white Coutil. This corset has lacing under the two front hose supporters. Sizes 20-30, **$5.00.**

Model 4204—*For Full Figures*

The taller, heavy figure with well-developed thighs, will be moulded fashionably and comfortably in this corset. The low bust is amply full while the long skirt, with elastic gores, controls the thighs most comfortably. Made of specially selected white Coutil. Sizes 24 to 36, **$6.50.**

Same model in imported Coutil, **$8.50.**
Same model in Silk Brocade, **$10.00.**

Model 3669—*For Medium Figures*

Designed especially for medium and taller figures, this corset has just the features necessary to give a fashionable silhouette, graceful poise and comfortable freedom of movement. Medium height bust with higher back and long skirt. Lacing below plush lined clasp and elastic gores in skirt. In fine Silk Brocade, white or pink. Sizes 19 to 30, **$8.50.**

Same design without elastic gores, **$7.50.**
Same design in Brocade, **$5.00.**

Look for the name Madame Lyra. You'll find it stamped in gold inside each corset. Ask at the Better Stores to see "your" model

$3.50 to $25.00

Catalog if desired

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HAZEL FRAZEE

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Made from ingredients which supplement the natural oils of the skin, Palmolive is a bedtime cream. It should be used just before retiring, preferably after thorough cleansing with Palmolive Soap.

Palmolive Cream comes sealed in white porcelain jars, from a white tiled room in a factory where every process is sanitary. For a reliable, *pure cream*, as delightful to use as it is beneficial, you must make the acquaintance of

PALMOLIVE CREAM

One of the famous Palmolive line extra quality toilet specialties headed by PALMOLIVE Soap. Price 50 cents a jar. PALMOLIVE Shampoo, Vanishing Cream, Powder, also 50 cents each, and PALMOLIVE Talcum and Shaving Stick, 25 cents each, are all for sale by leading dealers, or you may write us direct, enclosing price of article desired. Week-end Package, containing seven Palmolive specialties, mailed for 25 cents in stamps. Palmolive Rouge and Lip-Rouge are two new articles, price 50 and 25 cents each.

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Klearflax LINEN RUGS

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FIND a man who has experienced the luxury of the Franklin Sedan for *summer use.*

Ask him what he thinks of the Sedan idea for summer.

He will tell you that he has made a *discovery* in motoring: that he will never use any other type of car: that all the objections you can think of are not true or do not apply to the Franklin.

He will tell you that the lightness and resilience of the Franklin make it practical for *any kind of driving,* on any sort of road, any time, anywhere.

That he gets all the *free-blowing air* there is—as much or as little as he wants.

That he can *regulate* the amount of ventilation. That he can instantly adjust the windows for any sort of weather—shut out dust or rain; drive for fifty miles on a hot summer afternoon and step out of the car *clean* and *cool.*

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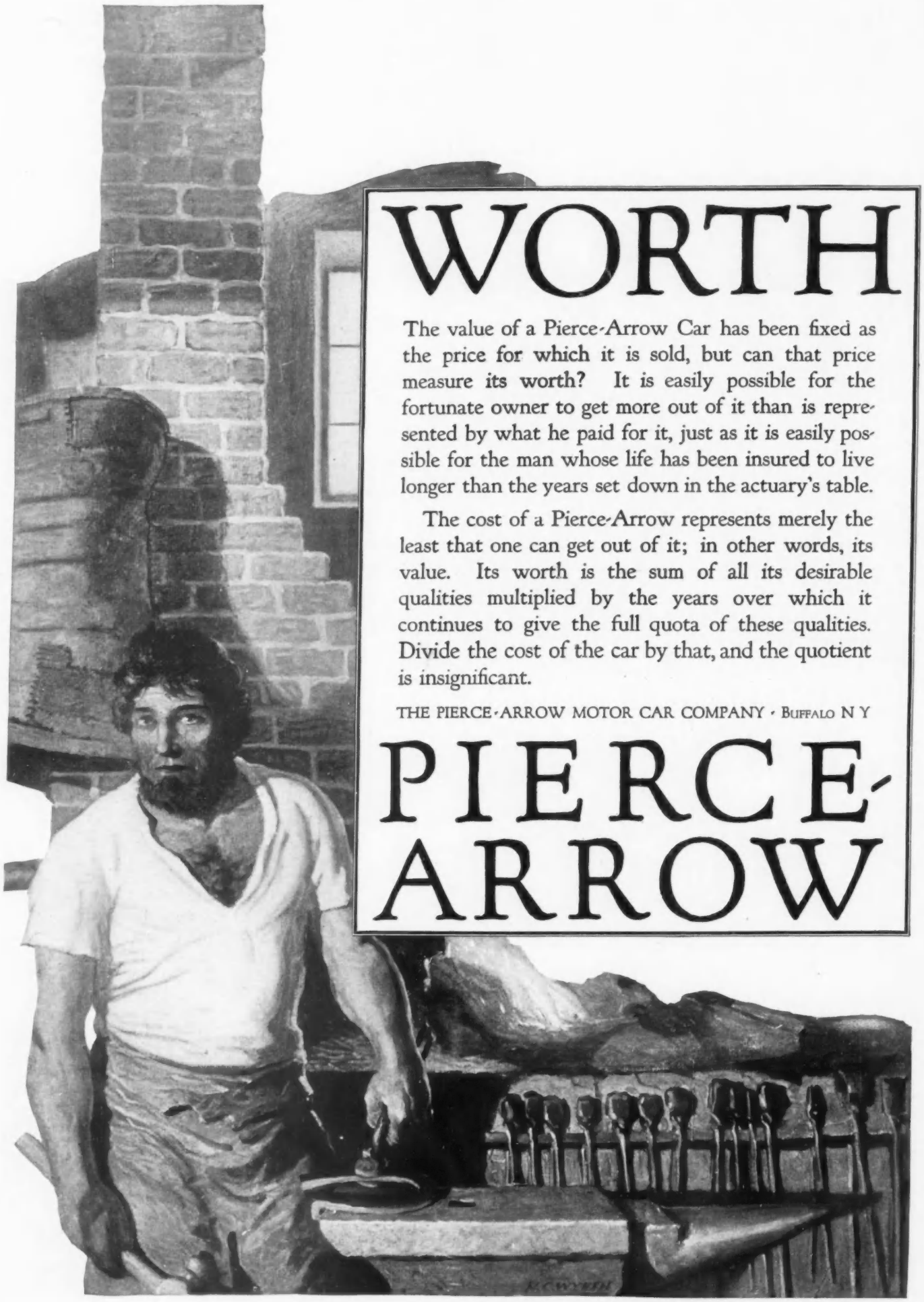
FRANKLIN AUTOMOBILE COMPANY
SYRACUSE, N. Y., U. S. A.



WORTH

The value of a Pierce-Arrow Car has been fixed as the price for which it is sold, but can that price measure its worth? It is easily possible for the fortunate owner to get more out of it than is represented by what he paid for it, just as it is easily possible for the man whose life has been insured to live longer than the years set down in the actuary's table.

The cost of a Pierce-Arrow represents merely the least that one can get out of it; in other words, its value. Its worth is the sum of all its desirable qualities multiplied by the years over which it continues to give the full quota of these qualities. Divide the cost of the car by that, and the quotient is insignificant.

THE PIERCE-ARROW MOTOR CAR COMPANY · BUFFALO N Y

PIERCE-ARROW

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FLATO

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STEADFASTLY REFUSE THE IMITATIONS!

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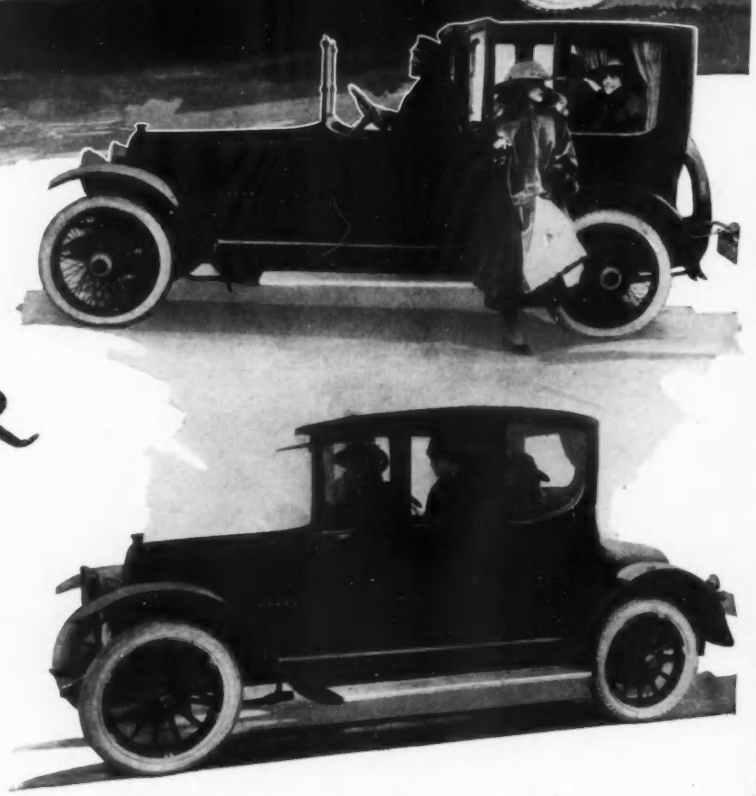
Kissel's Original Idea that Changed the Motoring Habits of a Nation

KISSELKAR
EVERY INCH A CAR

The ALL-YEAR Car



IN April—the month of showers and chills—Milady finds the refined, warm and cozy ALL-YEAR Car a complete protection from the vagaries of early spring weather.

In the form of a closed coach it meets all the demands of social and shopping duties.

In the alluring spring days of May and June it can be quickly transformed into a wide-open ROOFLESS Touring Car.

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Gathered May-dew,
a soft perfume, a bewitching perfume,
summoning garlands of fancies—
a branch across the moon
in the forest of Fontainebleau —
a carnaval de fleurs long ago
in France.

Bluet, the perfume incomparably exquisite, is imported direct from France.

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Sole Importers
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FASHIONS ATTRACTIVE IN SILKEN UNDRESS

THE SOOTHING LUXURY OF SILKEN CONTACT — WHAT WOMAN OF DAINTY DESIRES CAN RESIST IT?

SILK has its practical appeal, too! Vanity Fair glove-silk underwear is teaching us that these intimate articles of bewitching loveliness are as durable as they are charming.

Though dainty and light as a fairy caress, this carefully woven glove-silk resists wear that would demolish many a coarse and heavy fabric. Clever reinforcements, where friction and strain are greatest, triple the life of Vanity Fair undersilks.

We can no longer enjoy a self-satisfied glow when merely our vest or union suit is of silk. Dame Fashion decrees that our camisole, our brassiere, yes, and our "dream-frock," too, must join the silken throng. And why not? A camisole of Vanity Fair glove-silk will shimmer delightfully through a blouse of filmy texture; such a brassiere holds the flesh in graceful lines, while no one can dispute that glove-silks are favored by the very best people in "Slumberland" this year. Fitting tribute has been paid the tiny ruler of our hearts and homes by the talented designers of Vanity Fair. No layette is complete today without a baby gown of glove-silk—it may be as pearly white as the thrilling first tooth or as deliciously pink as the "after-nap" flush on the chubby cheeks. We can well imagine the most tearful baby—particularly if of the feminine persuasion—reduced to admiring gurgles by a glimpse of her mirrored person so bewitchingly arrayed.

The woman (we think it must have been a woman) who originated an envelope chemise had an idea—the designer who modeled it of Vanity Fair glove-silk had an inspiration! Empire in style, it is trimmed in delicately durable Valenciennes lace.

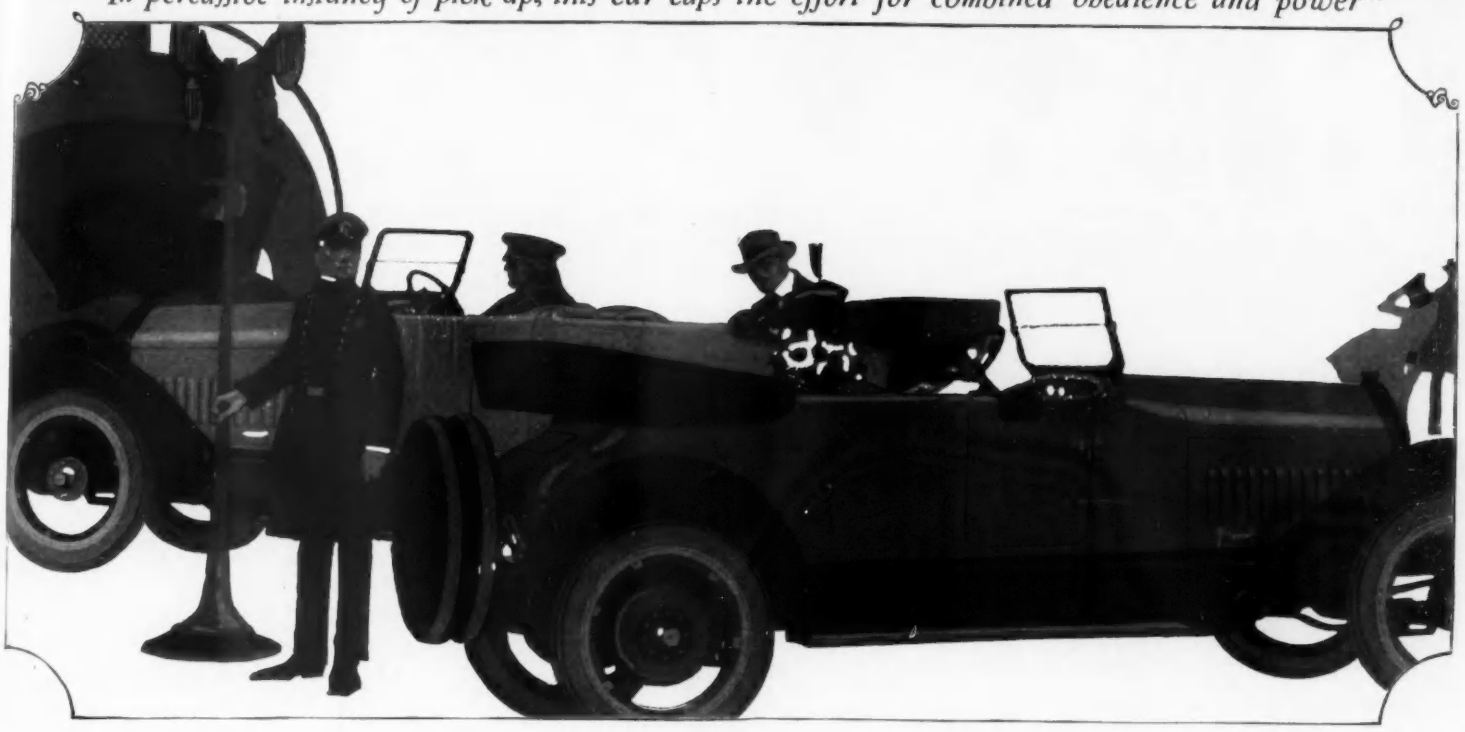
Boyishly trim, knickers steadily grow more popular. This little lady wears them with a camisole of chaste simplicity—both articles are of Vanity Fair glove-silk in pink or white. Bodice is finished with dainty French band—knickers have French elastic bottom, with satin bows.

ALL of these are made of the glove-silk which Vanity Fair silk gloves have made so famous.

Who says that Pajamas aren't feminine? Have you ever seen anything more subtly, silkily so than these of Vanity Fair glove-silk? This little brunette prefers pink.

SCHUYLKILL SILK MILLS, READING, PA., U. S. A.

"In percussive instancy of pick-up, this car caps the effort for combined obedience and power"



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There is a degree of motor car performance beyond which improvement is at present unpurchasable. That degree is enjoyed to the peak by the owner of a National Highway Twelve. In fluidity of operation, in percussive instancy of pick-up, in sustained and imperious command of every motoring situation, this car caps the effort of the industry for combined obedience and power. Its form and its appointment are of an excellence to match its prowess. Its price falls fair between extravagance and unwise thrift.

The Six $1750
The Twelve $2150

Its counterpart in style, in general structure, in well-powered elegance, is the National Highway Six. An able car—silent, pliant, proficient; perhaps a shade less active than the Twelve. Appreciably less in cost, a car notable in any company, and not to be approximated in quality or efficiency in its price field.

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New York

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These details show you how carefully diet is governed in Oaksmere.

School activities begin with the rising bell at 6:30 in the morning. A trained nurse visits each student. After breakfast, at 7:30, each student takes a brisk walk of half an hour in the open air. With the red blood coursing through her veins, her mind fresh, clear, alert, she enters the classroom for the important work of the day.

At recess time, 11 o'clock, the good milk from the school dairy, and fresh rolls, or hot soup are welcome to the healthy young bodies. Again they take up their class work until 1:25, when they speed to Merrilton House for luncheon.

Leisurely they dress for athletics, which begin at 2:35. Here the whole school meets on common ground, being divided into two groups, the Green and the White, which compete with each other throughout the year, team work being placed above individual accomplishment.

There are basketball, hockey, swimming, tennis and archery teams and boat crews. The wonderful physical condition of Oaksmere students is emphasized in successful competition with teams from outside the school. Walking clubs make long weekly hikes combined with nature study. Often meals are prepared in the open air.

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The subsequent two hours are devoted to study. After dinner, at 7 o'clock, students are free to do as they like until the first retiring bell sounds. Then is served the sixth meal of the day, a light repast, varying according to the season.

Twenty minutes later the students go to their rooms. The night nurse—there is a trained nurse always on duty—visits each girl and at 9:35 lights are out, the signal for the restful slumber that is the final factor in the physical and mental vigor that is Oaksmere's.

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Oaksmere

MRS. MERRILL'S SCHOOL FOR GIRLS
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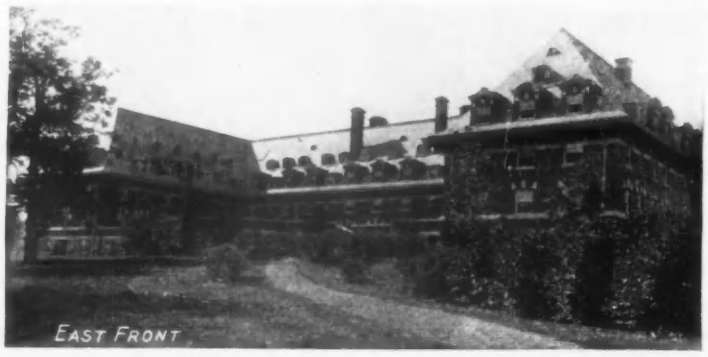
A request from you will bring a descriptive booklet

VOGUE'S SCHOOL DIRECTORY

New York



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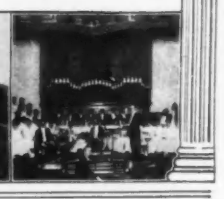

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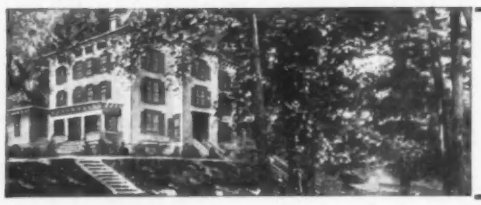

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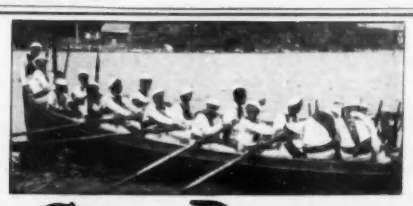

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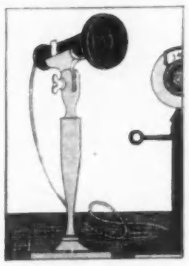

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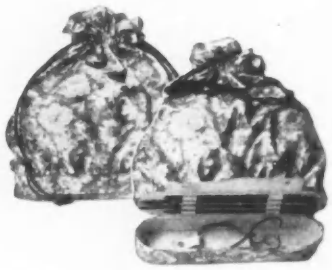

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Prior to removal from 600 Madison Avenue, to our new building, 124 East 57th Street.
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Trade **"RELIABLE FURS"** Mark
We produce Furs from the Raw Pelt through the different stages of dressing or dyeing to the finished Fur Garment, which means absolute guarantee.

Trade **"RELIABLE FURS"** Mark
Furs received on storage and insured at your own valuation.
Christiansen, 124 East 57th St., New York City.

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Absolutely Full Value Paid for Ladies' Misfit or Slightly Used Clothing of any Description.

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Distinctive remodeling.
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Complete Costumes.
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Our exclusive Lionel Sport Suit of Knitted wool in fruit shades and heather mixtures. Special at $25. N. W. Cor., Broadway and 82d St., N. Y.

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Exclusive models, gowns for all occasions, blouses $6.00 up. Linen gowns $25.00 upward.
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1493 Broadway, at 43d & 44th Sts., New York City. Easter showing of suits, coat dresses, sport skirts and sport dress for all occasions.

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SPUN GOLD TONIC! Benefits drab or faded hair. Adds lasting brilliancy. No alcohol. $1 each bottle ppd. Original Toilet Preparations Co., 222 V, Madison Square Station, New York.

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Baldness Impossible.
Restores gray Hair to its Natural Color.
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LORAL Scientific Scalp Treatment cures dandruff & stimulates sluggish condition of scalp by massaging neck, spine & scalp & stimulating circulation, which relieves nerve pressure, preventing baldness. We use

LORAL SCALP OINTMENT—made of finest Russian oil, so fine that it blends with the oil of the scalp, promoting the growth of new hair. $1.00 ppd. The Loral Beauty Culture Co., 200 W. 72d St., N. Y.

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Accessible—Exclusive—Moderate Rates
Appeals to the Discriminating.

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Decorators—Furniture, Fabrics, Mirrors,
Special Designs in Furniture—Gifts.
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Announce a marked reduction in the prices of all lamp shades, pillows and furniture in stock. Also a number of special modern and historic pieces of original design may be seen at our studio; chiffon shades with metal flowers, glassware, porcelains, lacquer and wooden decorated desk sets.

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MISS SWORDS, INC.
Interior Furnishings,
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"The House of Three Gables"
Now showing country house schemes with rooms in our "Sample Home" to illustrate.

New Cretonnes, Chintzes and Old Fabrics of American Manufacture. An unusual collection of quaint odd Italian, English and Painted Furniture, Rugs, Electric Fixtures, etc.

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Wedding Stationery

WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans Street, Springfield, Mass.

100 WEDDING ANNOUNCEMENTS $6.75 or invitations, hand-engraved, 2 sets of envelopes, 100 Calling Cards, $1.25. Write for samples. V. Ott Engraving Co., 1035 Chestnut St., Phila.

SPECIAL—100 cards engraved in script with plate $1.75. Send for samples of our Wedding Invitations. Hoskins, 908 Chestnut Street, Philadelphia, Pa.

WEDDING ANNOUNCEMENTS $6.50, 100 Hand-engraved including Envelopes. Invitations, Dinner Cards, Newest Styles. Write for Samples. Adelphia Eng. Co., 1328 Chestnut St., Philadelphia.

WEDDING ANNOUNCEMENTS OR Invitations $10 the 100 with inside & outside envelopes. Our imprint a mark of quality. Samples on request. Geo. W. Jacobs & Co., 1628 Chestnut St., Phila.

Wholesale Gift Shops

DAY-CRAFT NOVELTIES for Gift Shops and Art Needlework Depts. We sell dealers only. For illus. folder and price sheet send to N. S. Day, Springfield, Mass. Samples at 225-5th Avenue, N. Y.

SALESMEN with full line of Day Craft Novelties will arrange to see you by writing now to N. S. Day, Springfield, Mass.

THE VILLARI COMPANY, 402 Madison Avenue, New York. The wonderful Porto Rico Tiré Linens sold and sent on memo. to responsible parties. Write for terms.

JANE GRAY CO., 2 East 23rd Street, N. Y. C., announce their new line for Summer buyers. For women and the home. Knitting Bag, Baskets, Trays, etc., in attractive variety of patterns.

FOR KIDDIES—Novelty spades, Rainbow Party, Sport Hats, The "Easter Porridge Bowl" & Toy Buckets. "Kuddles," our bedtime dolly sells year round. Patented and name copyrighted.

THE WORLD FULL OF TOYS. Twenty imported toys in a real globe 6" in diameter. $1.50 retail. New ideas for shops. "Studio Shop," 96 Fifth Avenue, New York.

SUMMER SHOPS & ART DEPTS. will find things for the Little Ones & Grownups in furniture, needlework, art bags, baskets, deco, tin & wood, etc., at The Palmode Shop, 44 Murray St., N. Y.

FAIRY PLAY BOXES—Dolly's Quilting Party, scores of other Occupations, Pastime and Gift Sets for girls, boys and the Baby. Booklet. Fairy Gift Co., 409 Race Street, Cincinnati, Ohio.

OUR NEW LINES OF BASKETS AND NOVELties gathered from all parts of the globe are ready for your inspection. Assortments from $10. Charles Zinn & Co., 893 Broadway, N. Y.

EXQUISITE BOXES in all shapes and colors. Ideal for decorative purposes. Hand-Made and utility bags. Retail. The Box and Bag Mart of N. Y. 601 Madison Ave.

A. HIMMEL, 152 West 34th St., N. Y. C. M'f'g. Cretonne & Brocaded Art Novelties, Desk Sets, Baskets, Candy Boxes, Sofa Pillows, Knit. Bags, Unusual Boudoir Novelties. Write for $10 ass't.

So here is the **PIRATE BRIDGE BOX** for two decks of cards. The most practical Bridge favor. Made of metal enamelled in Ebony, attractively decorated with Bas-Relief by hand in bright colors—$3.75 each. You may order these in a selection of plain colors of "Fired in" enamel at $2.00 each, that you may decorate with your design—using any good oil colors without further firing. If you desire a slightly raised decoration we can supply you with "Della Robbia Bas-Relief."

Have you seen the curved cigarette box that fits the pocket—the candy boxes in round, oval and dome shapes—the Lady Fair Utility Box—the Petite Powder Box and hundreds of new items either decorated or in plain enamel that you may work out your own exclusive decoration? Visit us and inspect this unusual line.

Dealers address Department "M," Della Robbia Studios, Aeolian Hall, West 42nd Street, New York City.

E. & G. QUACKENBUSH announce new Summer numbers with their celebrated "Tiny Tot" head. Quick sellers & fresh to the trade. Other Gift Shop and Garden Novelties. 100 Fifth Ave., N. Y. C.

LAMPS, ORIGINAL AND EXCLUSIVE in design, handsomely lacquered, and in keeping with the new ideas of interior decoration. Big sellers. Write at once. Savoy Art. Co., 17 W. 30 St., N.Y.

NEVIUS—is now visiting the big Cities in his annual across-the-Continent trip with his own, and imported things from everywhere.

NEVIUS—Spring, Summer, Fall and Holiday things, as recently promised, are Daintily Displayed in boxes of Beautifully Decorative Designs.

ASK NEVIUS for dates and hotels where his 217 East 38th St. most interesting collection of new, unusual and attractive Gift Things can be seen. N. Y. C.

HERE—Gift Shop buyers will always find new, unique and distinctive novelties. Our Garden Sets; Trinket Boxes; Desk Sets and Sewing Sets; lacquered metal novelties, interesting toys and things for the Kiddies, all illustrated with many others in our catalog—send for it. JOLIN SHOP, 303 Fifth Ave., New York City.

BOB BETTY'S SOAP, ROSEBUD POWDER, and vacation Soap for Good Children are especially appropriate for Gift Shops. Write us for prices. Barbara Elizabeth, 550 Main St., Beacon, N. Y.

MANY ART & GIFT SHOPS have been delighted with our sample assortment of Spanish, Danish, Korean, etc., goods. So would you. (Catalogue.) Art & Crafts Imp. Co., 25 W. 8th St., N. Y. C.

INDIVIDUAL BOXES for INDIVIDUAL PEOPLE Hand-made paper boxes. Original designs. Cretonne bags & seasonable novelties for gift shops. Mrs. Estes Studio, 64 W. 48 St., N.Y. Bry. 5667.

Wholesale Gift Shops—Cont.

CHIN FOO will bring you luck as well as your customers. All the way from China he came, and his reception has been well worth the trip. Make friends with the "Lucky Dog."

THE POLLY BELL is an exquisite and useful table ornament. It is one of those things that cannot be duplicated. Therefore, it is in great demand.

INCENSE BURNERS with the correct temperament. Faithful and harmonious in design. Totally unlike anything we now have in this country.

USUAL THINGS treated in an unusual way become intelligently novel and useful gifts; door knockers, table-buttons, picture hangers, better-than-bronze book ends and figures.

MAKE IT A POINT to visit our display rooms literally teeming with gifts one hopes for but seldom finds. Bronze Products Society, Inc., 456 Fourth Avenue, New York City.

THE ROYAL COVERTITE is one of the cleverest of all dainty cretonne creations for milady's boudoir. A delight to the eye and very useful. Fine for Gifts. Made for the nicest shops. Write for particulars and information about other successful Royalton Lines to Royalton Company, 17 W. 38th St., N. Y.

JAPANESE GOODS—Specialties for Gift Shops & Art Depts. Novelties in unusual merchandise always in stock. Call, see and be convinced. A. L. Tuska & Co., Inc., 114-116 E. 16 St., N.Y. No. cat.

MADAME HENDREN Charcter Dolls—Made for every occasion—Valentine—St. Patrick—& Easter Dolls now ready. Write for prices and samples. Averill Mfg. Co., 37 Union Square, New York.

A GOOD SELLER at $2, $4 & $6. Dry smelling salts in glass jars—6 old fashioned garden odors—6 colors. Ask about them. The Furness Studio, Carnegie Hall, New York.

TROPICAL FLUTTERING—Humming Birds for Jardinieres, Window Gardens, Flower Pots and Flower holders in Bowls. Frances Barker Tracy Studios, 22 East 38th Street, New York.

FOR PEOPLE WHO ARE ILL. Four English Walnuts with a "Cheer up" sentiment in each, the whole in a beautiful box, retail 25c. Send for portfolio of designs. Ernest Dudley Chase, Boston.

FO SING YUEN & CO. Headquarters for Imported Chinese Goods. Bamboo & trimmed fancy baskets, beads, tassels, old embroideries, kimonos, porcelain & antique novelties. 104-6 E. 16 St., N. Y.

MR. HAROLD S. BRADFORD will soon start on his annual trip. Beside Song Bird Twine Holders, Rubber Band Boxes, Penguin Paper Weights and Gothic Candlesticks He will carry Book Ends, Bud Vase Girls, Paper Cutters, Small Calendars and Artistic Ornaments for Cabinets and Wall Decorations. Mr. Bradford does not publish a catalogue. Write at once if you wish him to call 739 Boylston Street, Boston, Mass.

FRENCH ART NOVELTIES Silk, Damask & Taffeta Covered Articles with Dainty Ribbon Flowers. New Articles Daily. Assortment $10.00. Stern Mfg. Co., 853 B'way, N. Y.

ARMOR BRONZE. Every gift shop should have a representative line of this artistic product: Lamps, Book Ends, Aquariums and other novelties in great variety.

BLACK ROMAN BRONZE, an artistic reproduction of the finest Italian bronzes, in an additional finish to this Spring's line of Armor Bronze.

ARMOR BRONZE may also be had in Polychrome, Old Gold, Statuary or Verde finishes. Write for dealers catalog, or visit our showrooms. The Nat'l Metalizing Co., 333 4th Ave., N. Y. C.

MARGARET SPANN O'HARA, maker & designer of Xmas, birthday Easter & New Year's cards, announces a new series. Xmas greetings by Clara Louise Burnham. Write for samples. 4640 Lake Park Ave., Chicago.

A BOX OF "BANJI" INCENSE; a French Earthenware incense burner; a pair of Jap. embroidery scissors tasseled & beaded; a Jap. bird ash receiver—all for $1.50 Trade price list. Treasure Box, 7 Sheridan Sq., N.Y.

GIFTS FROM THE ORIENT Send for catalog "W" illustrating many new and unusual things. Special discount to Gift Shops. Bertha Tanzer, 20 W. 30 St., New York City.

PIRATE BRIDGE—The latest game. Score pads, Playing Cards & Bridge Sets for Pirate. Send for prices. Department A. Radbridge Company, Inc., 144 Pearl Street, New York City.

NOT MANY THINGS—just whimsical things—the gift with a smile attached. $15 sample assortment. Also lamps—the "made to match" kind. L. N. Doud, 98 West Main Street, Norwalk, Ohio.

COPLEY CRAFT CHRISTMAS CARDS for Gift Shops. Hand-colored on hand-made imported stock. Words and designs distinctive. Samples sent on request. Jessie H. McNicol, 18 Huntington Av., Boston.

THE BOX and BAG MART of NEW YORK, 601 Madison Ave. "Where taste and originality prevail." Boxes and Bags made to order. Also other children's novelties. Retail.

STERLING-CRAFT. Hand-painted novelties in wood and metal. Toys, Birds, Parrots in finish and design unapproached. Doll Houses. Indoor and Outdoor Play Equipment. 210 Fifth Ave.

THE CRAFTSMAN STUDIOS produce many artistic hand-wrought novelties—copper easel frames (24 sizes), book ends, jewelry,—combinations of wood, metal and enamel and other unique things.

SUMMER SHOPS will find our productions a profitable investment as everything is sold at popular prices. Let us send you a catalogue and sample pieces. Address 191 Fulton St., Brooklyn, N. Y.

FULPER POTTERY very artistic, decorative, full of color, graceful shapes, great variety of pieces for gifts, low cost and large profits. A best seller wherever shown.

FULPER POTTERY Medal of Honor, highest award, Panama-Pacific International Exhibition, San Francisco, 1915. Shown in your window will fill your store.

FULPER POTTERY Tie up now with National Advertising in large magazines—and reap your share from sure demand. Portfolio and prices. Flemington, N. J.

FLOWERS, COLORFUL AND DECORATIVE Wonderful flowers that rival nature. Let us send you a distinctive assortment of our best sellers. Dainty specialties for Art and Gift Departments. Blossom Sprays for baskets, vases and bowls. Orchids, violets and roses in fancy boxes for corsage. Fontaine, Inc., 273 Fifth Avenue, New York.

MISTRESS PATTY V. COMFORT, No. Cambridge, Mass., offers Gift & Baby Shops Cat., with many new numbers. Rabbits for sand or to fill with hot water, Bunny Socks, Kitty Bath Mittens, etc.

SALES AND EXCHANGES

Wearing Apparel for Sale

BEAUTIFUL Paisley Shawl—black center, 1¾ by 3½ yds. Perfect condition. Price $60. No. 900-D.

BLUE Serge Spring Suit—worn twice. Gathered skirt with pockets—white stitching. Coat gathered at waist—Size 38. Cost $55—Sell $23. No. 901-D.

TAUPE Georgette and Satin afternoon gown with chenille and metal embroidery trimming. Spring style, worn just once. Sell $40. Size 40. No. 904-D.

BLUE net evening dress—silver trimming at waist. Black velvet evening dress—both worn only once or twice. Salmon pink cloth evening wrap. High white fur collar, broad white fur band around bottom. Worn three times. Sizes 36. No. 905-D.

SHAWL—Handsome Rare Paisley, 150 years old. Perfect condition. 1¾ yds. by 3¾ yds. Black center, fine weave. Beautiful border. Price $300. No. 907-D.

BLACK velvet and jet afternoon gown, worn three times. Size 42. Cost $165—Sell $75. Robin's egg blue Vicuna sweater. Size 38. $12. New. No. 917-D.

FOR SALE—Dark blue serge suit—$15. Salmon pink ratine sport suit $10. Size 34-36 or Misses' 16. Excellent condition and stylish cut. No. 920-D.

MATERNITY Suits and gowns, garden smock, top coat. Silk sweater, summer hats, waists and dresses. All normal 38. Slippers 4-B and 5½-A. Nothing over $25. No. 921-D.

GREEN net evening gown over silver cloth. Cost $75—Sell $40. Never worn. Burgundy satin afternoon gown. Cost $60—Sell $20. Yellow silk sweater, perfect condition $5. Sizes small 36. No. 922-D.

SACRIFICE—Latest model suit of wine Duvyteen. Beautiful material. Small sealskin collar. Worn three times. Size 36. Cost $120—Sell $40. No. 923-D.

Miscellaneous

BEAUTIFULLY carved antique rosewood sofa and two chairs. Wonderfully graceful and very old—$1000. Also seven solid rosewood chairs—plain but very graceful $40 each. No. 902-D.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the May 15th Vogue should be received on or before April 5th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Miscellaneous—Cont.

EXQUISITE solid gold mesh handbag, set with 64 diamonds, 2 sapphires—very beautiful. Worth $1500—to immediate purchaser $900. Diamond heart pendant containing large exquisite ruby in center surrounded by 98 diamonds. Heirloom, worth $1500—Immediate sale $1000. Settle estate. No. 906-D.

WILL sell my collection of ivories, satsuma, cloisonee, lacquer, Pekin-glass and other art objects at half value. No. 908-D.

FOR SALE—Only dressmaking shop in thriving city of 10,000 located in business district, furnished in antique ivory. Business excellent. Reason—matrimony. Write for particulars. No. 909-D.

FOR SALE—String graduated coral beads. ring and pin (large bead and drop). Cost $150—Sell $50. Chinese jade necklace, ring. (Elaborate.) Sell $40. No. 910-D.

INTERIOR Decoration—Excellent opportunity offered anyone wishing to establish in this business. Well known 5th Avenue House, N. Y., is to be sold, office, showroom, stock and good-will. This business was built up through years of meritorious work and holds great opportunities for the future. Introductions and working instruction included in the transfer. No. 911-D.

FURNISHED duplex apartment, New York; fashionable cool location; charmingly decorated chintz throughout; three master's bedrooms, two maid's; $200 monthly. June to November, highest references required. No. 913-D.

Miscellaneous—Cont.

LADY residing in Alaska will purchase Indian Baskets carved Aleutian walrus Ivory or Virgin Gold Nugget Oddities. Correspondence solicited. References. No. 912-D.

SACRIFICE—One dinner ring, platinum setting, three sapphires and small diamonds. $200. One diamond square, $50. Furs. Information on request. Unusual opportunity. No. 915-D.

BLUE taffeta street dress. Size 34—$18. Grey kid Colonial slippers 4-B—$5. Claret color cloth coat, fur cuffs $15. Antique Sheffield mirror with electric candles $20. No. 919-D.

ANTIQUE English Oak Press, spiral legs $200. Handsomely carved Bible box $35. Eight Chippendale chairs $425. Mahogany side table, Sheraton dressing glass. Pewter plates, glass china. No. 924-D.

Wanted

WANTED—Summer outfit—smart sport clothes preferred. Size 36. Also clothes for boy of 6. Would purchase regularly. Must be reasonable and in good condition. No. 298-B.

WOULD like to buy woman's clothing. Good quality, cut and condition indispensable. Age 30. Height 5-7. Size 36. Shoes 5-A. Gloves 6. Confidential. No. 299-B.

WANTED—Street suit, sweater and sports clothes. Must be models in good condition and reasonable. Small 34. Waist 24. Height 5 ft. 4 in. No. 300-B.

Wanted—Cont.

WANTED—Seed pearl set. Small old-fashioned diamonds for repairing. White, good quality, necessary. Also jade pendant. No dealers. Write full particulars. Lowest offer taken. No. 301-B.

SOUTHERN lady, youthful model. Size 38, medium height. Would buy regularly, very reasonable clothing of wealthy lady. Must be in good condition and present season models. No. 302-B.

WANTED—Irish harp; stylish coat, afternoon gown, 5-8—38; furs, 8A shoes, hats; colors ivory, coral, turquoise; Wedgwood. Sell $20 dressmaking course $10; $25 battery $15. No. 303-B.

WANTED—Stoddard's lectures; other books; Victrola; Grandfather's clock; silver punch ladle; Velvet or silk portieres and window draperies. Must be bargains and in excellent condition. No. 304-B.

Professional Services

LADY offers her services to reinstate convalescent or young person suffering from collapse or depression. Is young, widely traveled, a sportswoman, believes in out-of-doors life. Exceptional references from people of national reputation as to poise, character, abilities, etc. No. 241-C.

TRAINED nurse will take entire care of child (3-10 yrs.) at her own Summer home—woods, white sandy beach. Best references. No. 242-C.

TEACHER having knowledge scientific methods for curing speech defects. Will give instruction in N. Y. City. Careful and effective training given child suffering from protracted baby-talk. No. 243-C.

WANTED immediately—Designer on negligées. Splendid opportunity for competent person. Permanent position. Salary no object. Only those with experience need apply. No. 244-C.

FRENCH actress late of Theatre L'Odeon, Paris. Theatre Francais, New York, desires as pupil person speaking sufficient French who wishes to perfect pronunciation, expression and diction. No. 245-C.

A REFINED young Southern gentlewoman of college education desires position as resident or traveling companion to young or elderly lady. References exchanged. No. 246-C.

VOGUE SHOPPING SERVICE

Without service charge, Vogue's Shopping Service will buy for you any articles editorially mentioned in Vogue. This includes the things shown on pages devoted to special sales of the month; also the various articles described in "Seen in the Shops", and in other departments of the magazine. When ordering articles advertised in Vogue, it usually saves time to write direct to the shop.

For Your Convenience and Ours

1. Please write plainly—especially your name and address. Use one side of paper only. When an answer is required, enclose stamped, self-addressed envelope for reply.

2. Give page and issue. When ordering any article mentioned in Vogue, please give date of issue and number of page on which it appeared.

3. Cheque or money order. Enclose your cheque or money order to cover cost of desired articles. If price is unknown, send approximate amount. Should a balance remain after purchase, it will be refunded promptly. Cheques should be made payable to Vogue.

4. Insufficient remittances. In case your remittance is insufficient, you will be notified promptly. Articles cannot be forwarded until the full amount has been received.

5. Deliveries. Unless otherwise requested, all orders will be sent express collect. Charges will be prepaid, however, when approximate amount is enclosed for that purpose. Orders cannot be sent C.O.D. by the shop. When ordering small articles, include sufficient postage for mailing. Orders that are shipped at once will not be acknowledged, but if your order is unavoidably delayed in shipment, we will inform you; so if, after a reasonable time, you receive neither the package nor an acknowledgment, please notify us.

6. Articles on approval. By special arrangement made at the time of ordering, articles may be sent on approval in the United States only. In such case the express both ways will be at your expense.

7. Returned articles should be addressed directly to the Vogue Shopping Service, *not* to the shop. This will avoid considerable delay in the adjustment of your account and the refunding of your remittance.

8. No charge accounts. To avoid book-keeping, Vogue Shopping Service opens no charge accounts; nor can Vogue undertake to charge purchases to the individual account in the shop from which they are bought.

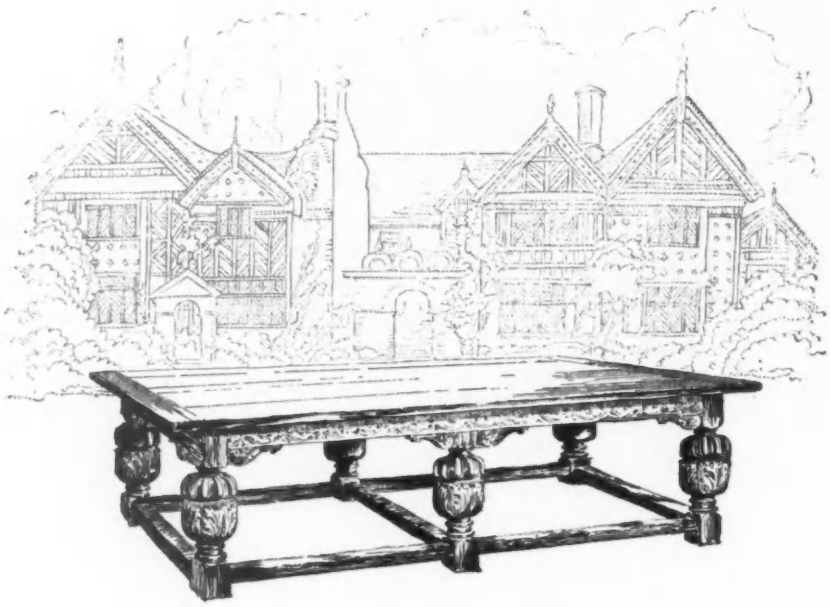
9. No samples. The Vogue Shopping Service cannot undertake to send samples.

10. Specify size. When ordering garments of any kind, be sure to state your size. Always, in ordering any article, give us the fullest possible idea of your preferences in color, style, material, etc.

11. Second choice. Wherever possible, please name an alternative or second choice, in case article desired is no longer obtainable.

There is no charge for any of these commissions. Every reader of Vogue is cordially invited to make use of the Vogue Shopping Service whenever it can be of any possible assistance. Address

VOGUE SHOPPING SERVICE · 443 FOURTH AVE · NEW YORK



An Oaken Priory Table at the Hampton Shops

PRIORY TABLES," they are often called, so suggestive are they of the greystone and time-worn Abbey refectories of olden times.

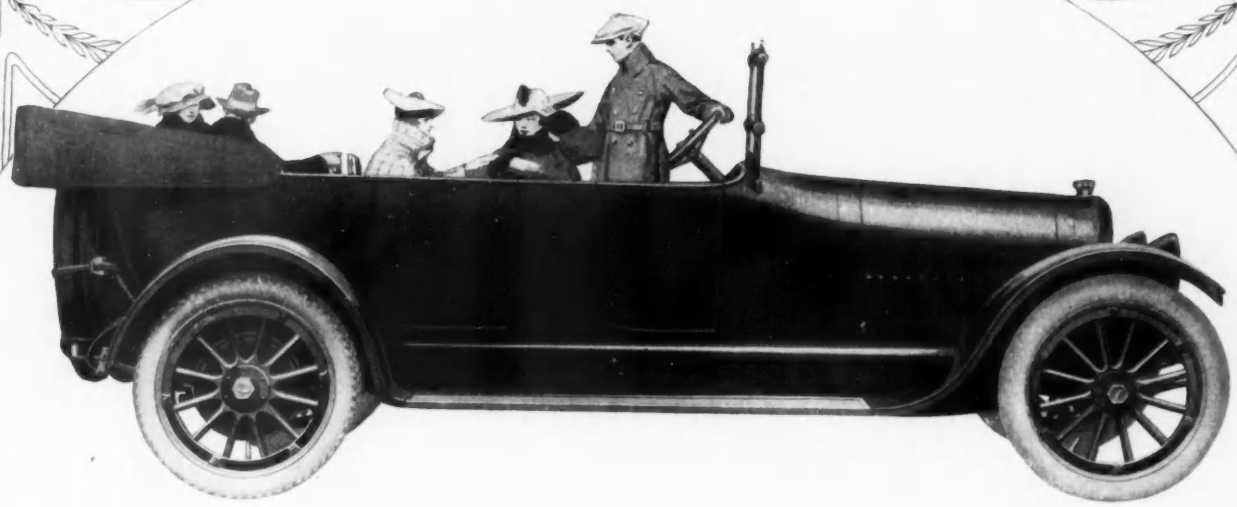
Probably, however, the original of the Table which you may come across in one of the Galleries of the Hampton Shops was made for the very place in the English Baronial Hall from which it came directly hitherwards.

With its ample oaken board, its decoratively bulbous legs, its carven apron, and its stretchers worn by the sturdily shod feet of succeeding generations, it will give a touch of distinction to your room such as no ordinary furniture could convey.

And it is but one of a host of similar pieces you will find at the Hampton Shops.

Hampton Shops

18 East 50th Street
facing St. Patrick's Cathedral
New York



SMARTNESS WITHOUT EXTRAVAGANCE

SMARTNESS is the very essence of this long, slim, graceful car. Its appointments are rich without being conspicuous. It has unusual individuality, yet is free from any tendency toward the bizarre or grotesque. It is roomy—it possesses the gliding motion that the name Roadaplane suggests.

In a word, the Apperson Roadaplane has appealed to and been approved by people of taste, discernment and ample means. Yet in the face of that fact it is a car of economy. Its first cost is moderate. And the expense of operation is comparatively insignificant.

It is true that the Apperson Roadaplane is economical of gasoline and oil. Owners remark upon the notably long mileage from tires, due to equal balance of weights and smooth engine torque.

But it is safe to say that a large percentage of Apperson owners have become and remained so year after year, because it is a car they are proud to drive, to be seen in, and to possess as a part of the fine art of living.

Beneath the elegance of the Roadaplane exterior is a chassis that is a poem to trained engineers. It may be best described by the motor, 48 to 58 horse power; the lightness, 3,000 pounds ready for the road; the even balance through careful arrangement of weights; the smooth movement due to Apperson hammock swung springs.

Apperson Roadaplane prices range from $1,690 to $2,000. Sixes and Eights. Seven, Five and "Chummy Roadster" (Four passenger) bodies.

Visit your Apperson dealer. See and ride in the Roadaplane. Let it prove itself in appearance and performance.

APPERSON BROTHERS AUTOMOBILE COMPANY
KOKOMO, INDIANA, U. S. A.

APPERSON ROADAPLANE

STERLING

SILVERWARE

THERE comes a time in the history of an industry, as in the history of a people, when one name shines forth above others as the embodiment of all those qualities whereby leadership is established and sustained.

In the silversmithing arts it is now an almost century-old tradition that the finest examples of the silversmithing craft, whether lavish in design or economical in cost, carry the name and insignia of

Gorham STERLING

Gorham Sterling Silverware is sold by leading jewelers everywhere

THE GORHAM CO.

Silversmiths and Goldsmiths

NEW YORK

Works - Providence and New York

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The NEXT VOGUE

WELL, it's over. At last we know the truth, the whole truth, and nothing but the truth about the Paris fashions for spring. Fashion, like murder, will out. In spite of all the Kaiser's world-famous troupe of trained U-boats, the news about the Paris openings came across the sea, unharmed, uncensored,—and almost unbelievable. It doesn't seem true that such simple things could come out of Paris, does it?

And now that the fate of womankind is settled, Vogue feels that it can turn with a clear conscience to its next number. That is the Smart Fashions for Limited Incomes number, and Vogue is really exceedingly anxious to turn to it. In fact, this Smart Fashions for Limited Incomes number is one of Vogue's favorite indoor sports. We all like to do the things we do well, you know,—and then there is a certain feminine satisfaction in going out and doing something that most people say can't be done.

The Day of Miracles

It does seem impossible to turn a limited income into a wardrobe of unlimited smartness, but the day of miracles has not yet passed. The next issue of Vogue performs the amazing feat without any trouble at all. Read, learn, and inwardly digest the next issue, and no one will suspect your income of being the least bit limited. It will seem practically boundless.

There are all sorts of costumes for all sorts of women. Evening gowns, hats, street frocks, sports clothes, afternoon dresses, and suits, those ever-present helps in times of economy,—every variety of garment, all linked by the common bond of smartness. There are all sorts of the things closest to a woman's heart and most possible to her purse. And this issue doesn't merely point out the smartest and least expensive fashions for spring and let it go at that. No, it carries one right on through the summer in a veritable blaze of economy.

Vogue is going to have a particularly good time in the next issue of itself because it's going to tell a few secrets. It has found out some deep dark secrets, some skeletons in the wardrobe. And, though it realizes you'll be absolutely astounded and scarcely able to believe your ears, it is going to whisper these things to you—that is, of course, if you'll promise to spread the gossip. It is going to tell you why it is that many women look so utterly charming when their incomes are so painfully restricted. It is going to tell you how those effects are achieved with brains, instead of money. It is going to point out to you how a pet extravagance may be made to see the error of its ways and become a pet economy. Oh, there are more things in a limited income than are dreamed of in your philosophy.

The cover of the next, the April 15 number of Vogue, is by Alice Little

Cats—The Eternal Feminine

Even when all these things are over, there are still important events to occur in the next issue. Cats, for instance—there are some pictures of some of the society leaders in the cat world. They are delightful to behold—cats are surely things of beauty, even if one does feel that they are rather too feminine to be joys forever. A charming little actress has posed with some of these patrician pussies. Each is an ideal background for the other's beauty.

Another event in the history of Vogue is its article on the windows in Lady Sackville's London home. They are not just every-day windows,—merely something to look out of; they are glowing affairs, set with glass of every hue of the rainbow and a few more. Surely no one who lived with such exquisite glass in their houses would ever want to throw stones.

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DEMEYER

MRS. JAMES B. EUSTIS

Mrs. James B. Eustis, wife of the late James B. Eustis, and daughter of Mrs. Louise G. Crosby, was formerly a resident of Colorado Springs, but, after her marriage, made her home in the east. Mrs. Eustis is much interested in interior decoration and has proved that she has a fine "flair" for that branch of art

MAR 24 1917

THE PARIS OPENINGS STATE THE 1917 MODE

Let Us Clamor for Diversion As We Will, Paris Will Go the Straight and Long and Narrow Way, and It Will Go Its Way Clad, Not As of Old in Tailored Suits, but in the Tailored Frock and Coat

MODELS FROM JENNY

NOW that the openings have declared the will of Paris, it is clear beyond dispute that we are to wear the long skirt and the straight silhouette. Worth announced the long skirt last season, showing several trailing frocks of velvet, but now all the houses apparently have taken it up.

Dœuillet shows a "one-piece" gray frock which touches the floor all round. Jenny shows a number of models which are long, although they are not quite so long as the gray Dœuillet frock. Worth shows the frock with a long train again this season, and almost everywhere frocks are longer. We may cut several inches off the tops of our boots this season, keeping thereby a corresponding number of franc pieces in our purses; and with this money—for the winds are chill—we will buy a small piece of coal.

WAYS OF SKIRT AND FROCK

Skirts are narrow. Some are frankly less than a metre and a half in width, while others secrete an extra metre in deftly ironed plaits, which fall straight, preserving the narrow silhouette. The peg-top skirt, which has blossomed anew this season, blooming more or less profusely in the various salons, is destined, so they say, to enjoy only a brief existence. The new peg-tops are pretty, but, seen "side by each" in the collections, the straight frock is the smarter of the two.

We are to wear tailored jackets over pretty frocks which are tailored from the hip downward, but flower into mousseline transparencies at the top. However, this frivolous upper half is discreetly hidden by the jacket. With few exceptions, frocks are rather vague at the waistline; few tightly fitted bodices are seen. Sleeves of the bishop variety are almost close-fitting, just easy enough to be comfortable, and are usually tightened at the wrist.

So far, we are still permitted to wear the open neck, and no high collars are visible anywhere. However, the line appears to be creeping up to the base of the throat. It is trying, this new

No longer does the Parisienne wear tailored suits. The couturiers' newest gift is the tailored frock and coat. "Etamine" is of beige etamine embroidered with blue gray cord. The panel in the skirt is of gray blue batiste as is the coat lining

"Silk or sheer material from the hips up and heavier material from the hips down," is the edict of Paris this spring; as a rule, this frivolity of the bodice retires beneath a coat to match the skirt. Black satin and white voile embody this idea

line, but a compromise will be found, without doubt, for those to whom it is not becoming. The "wing" sleeve of some of the Jenny models is very pretty, as is also the "wing" drapery, falling from the top of the shoulder in the back to the hem. Mme. Jenny would have us all look like angels.

THE JENNY OPENING

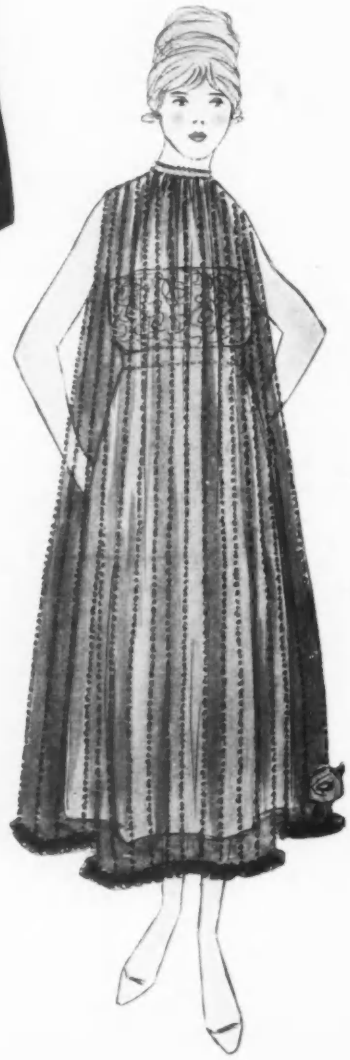
At the Maison Jenny frocks are straight. The *tailleurs* are straight, with narrow skirts and half-length coats; the afternoon frocks are straight, and even the pretty evening frocks, in many instances, are straight, though here and there are exceptions. In some instances, as in the remarkable evening frock at the lower left on this page where an underdress of gold tissue is veiled with a straight sleeveless chemise of black tulle rayed lengthwise with brilliants, the tissue falls straight from shoulder to hem, unbroken by as much as a thread in the way of a girdle. This tulle chemise is attached to an inch-wide collar of black tulle also banded with brilliants. The effect is very odd.

The tops of many of these straight frocks, from the shoulders to the broadest part of the hips, are made of voile de soie or some other thin material, while the lower sections are fashioned simply of serge, tussur, satin, or some other heavier fabric. They are girdled in an odd way with the girdle passing over the straight chemise under each arm, in the middle front, and sometimes in the middle back, while the side fronts fall straight and loose from shoulder to hem; the side back sections fall straight in the same fashion. Extremely pretty is such a frock made of beige chiffon with the straight narrow lower part of beige serge. The jacket—for almost every one of these frocks possesses a jacket all its very own—is of beige serge. Madame Jenny, whose large collection was

MODELS FROM JENNY

In these bewildering times of vague waist-lines, a white silk cord does a great deal for a black satin coat by defining a waist-line for it. This cord belt is but one of Jenny's infinite varieties in belts. Cuffs are white satin

A great deal of respect is being given to organdy; and it is its due, considering that it can do things of this sort. The skirt is dark blue organdy white dotted; the blouse is white, blue dotted—the blue dots are embroidered



(Right) Who shall say that the chemise has had its day? From its tight little collar to its ruffled and rose-trimmed hem, this frock is but one chemise. Yet through its black tulle and strass (as through a glass darkly), we see a slim and belted silhouette in gold tissue

(Left) This is the dress of "Etamine" on page 39. The embroidery is in blue and gray cord. This higher neck-line is notable at all houses

(Middle, above) Not in many seasons have they made so much of the coat. Besides those jaunty affairs which match the skirts of frocks and are just long enough to conceal the frock-tops of contrasting material, there are endless novel separate coats, such as this of brick red velours de laine, buttoned and tasseled on the lower edge

PAQUIN

It's charming enough this way, goodness knows, but if any woman saw it in real life her pocket-book would never be proof against it. It is of white charmeuse,—charmeuse is one of the first things one thinks of when night falls, this season,—and there are edges of glittering crystal beads and expanses of gleaming silver embroidery. The skirt just shows how far human ingenuity can go,—it is a succession of panels, and the bodice has tiny sleeves of net, bordered with embroidery and crystal beads

LANVIN

In Paris, many of the laws of fashion are being set down in black and white; one never misses color, when such charming affairs can go on without it. Black charmeuse is the material; the bodice somehow ties in a knot in back, and the tunic comes to a decidedly Turkish end. The black net sleeves are important bulletins of fashion news. All this is just a background for crystal bead icicles dripping from the waist

MODELS IMPORTED BY MOLLIE O'HARA

LANVIN

(Suit above and to left) If it is smart to be a three-piece costume, to have three-quarters sleeves, and to tie with strings of beads instead of buttoning—and it is most emphatically very smart indeed—then this frock and coat are thrice blessed. The embroidery is in beige cotton. The white organdy underblouse does its share, too; its collar and three-quarters sleeves are finished with cords of the indispensable organdy

PAQUIN

It is a wise "tonneau" that knows just where its own silhouette is widest. This gown of beige charmeuse is slightly panniered, and yet somehow it achieves the effect of a straight line,—they can't do things like that in any other place on earth but in Paris. The bodice really had to be that length to accommodate all that embroidery of fine beige braid

pronounced altogether charming, by every one who saw it, has made for her clients the narrow skirt; and each version of this narrow skirt is lovely. The skirts are short as a rule, although they vary considerably in length. The *robes d'intérieur* and some of the evening frocks sweep the floor. Again, some of the day frocks are extremely short. Of these, one called "Pagode", a simple long-sleeved chemise-tunic of white voile de soie, embroidered with dark blue for several inches on the lower edge and on the sleeves and worn over a narrow underdress of dark blue satin, was by far the shortest.

Madame Jenny makes much of organdy in the way of manteau-like overdresses. Especially pretty is one of smoky blue organdy over black satin. Like a long smock is this overdress with its bands of silver-white embroidery, very odd and very pretty. The Jenny *tailleurs* are sometimes trimmed with foulard. One of the prettiest of these is "Gavroche." The collar of the blue serge jacket is of blue foulard dotted with

MODELS FROM DEUILLET

(Above) Blue, black, and gold tassels fall from the shoulders. The black satin skirt employs the "tonneau" silhouette and the new train of a length in reverse ratio to that of the skirt, the bodice is embroidered with gold, black, and blue beads

(Middle, above) Never were so many belts seen in any one place as have appeared in Paris at the openings. On this blue green taffeta frock, the girdle is gold to match the embroidery, and the gold lace sleeves have that brevity for which pre-openings models prepared us

(Above) It is in the draped evening frocks such as this black-figured pale blue taffeta that the couturiers come nearest to winning us away from our true love, the straight silhouette. This is one of the cleverest waist-lines—and there are many

(Left) After seasons of oblivion, the trailing skirt has returned to delight our eyes with its graceful length of line. Like frocks of old, this gold-embroidered gray crêpe de Chine frock lies upon the floor, and it was but one of many models to sponsor this innovation

white, and dotted foulard forms the top of the frock underneath, while two belts of blue serge cross the foulard.

The belt is decidedly featured in the Jenny collection,—or perhaps one should say belts; for never before were so many belts seen, so to speak, in the same place, as were seen at the opening in the Jenny salons. Narrow belts and wide, high belts and low loose belts, girdles of silver cord or beads, knotted girdles, girdles swinging loose, belts of tasseled varnished leather, buckled belts of serge, girdles of jet and embroidery, belts without end, all were original in design and all pretty.

Very little of the peg-top or *tonneau* effect is seen in the Jenny collection. There are a few draped frocks, wide at the hips and narrow at the heels, but not enough to mar the general straight effect of the collection as a whole. The manteaux are wonderfully smart and there are a few sports coats which are very good, notably a three-quarters coat of velours de laine with swinging red tassels. And there is a wonderful and fabulously expensive tunic of *fil tiré* over a skirt of dull blue satin which is most effective and altogether desirable.

As to color, Mme. Jenny employs much green in silk and thin tissues, much beige and gray, dark blue, much black and white (wonderful, indeed, was the frock "Borghese"), a little red, and a curious sort of robin's egg blue, which is very effective in voile de soie, satin, and taffeta. As to fabrics, there are serge, gabardine, tussur, jersey in silk and wool, crêpe de Chine, much voile de soie in tops of frocks, tunics, and various over-dresses, some velours de laine, taffeta, satin, organdy, foulard, tulle, filet lace, or perhaps one should say embroidered filet, and delicate Chantilly. There is much effective embroidery, a little metal bro-

MODELS FROM DŒUILLET

While not very long, this skirt makes clear its adherence to the new rule of longer skirts, and it conceals such little fulness as it has by plaits. For the rest, it is marine blue serge, yellow soutache braid and white organdy

A great many coats are doing things like this; it starts demurely in black crêpe de Chine and suddenly bursts into an amazing plaid, in red and black. Sleeves are sometimes permitted a slight bulge at the elbow, but they fit at the wrist

(Right) In Paris, where they do anything they like with our silhouette, they made a white cloth coat do this around the hips, and gave it yellow silk white bead, embroidery and a sash belt

(Left) Blue voile de soie, black Chantilly, and black satin—a spring triumvirate. One can't help being concerned about these neck-lines; they seem to be steadily creeping up, as skirts are creeping down

(Right) Well may they call it "Riviera," this frock of white crêpe de Chine, embroidered in heavy white silk floss; for it is a frock for fair and warm days. The bodice and coat are of dark blue crêpe de Chine, banded with white. We thought differing skirts and coats were confined to sports suits, until we saw this frock

BULLOZ

(Left) On a day when one is to do something particularly dashing, a dress like this one, called "Postillion," announces its entire readiness to start for anywhere. The bodice and underskirt are of tan tussur, embroidered in silver braid and old-blue silk threads. The tunic is made of old-blue gabardine and two-fabric frocks are smart

BULLOZ

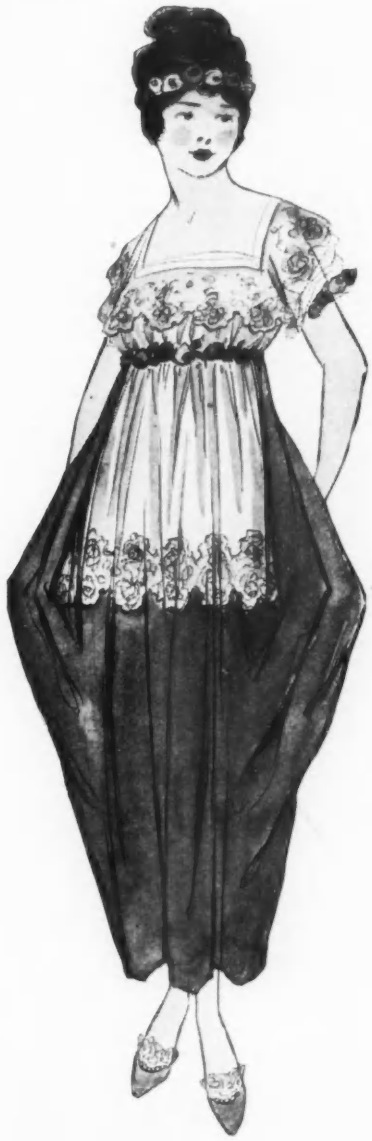
BULLOZ

MODELS IMPORTED BY KURZMAN

(Left) These little coats that accompany one-piece frocks are some of the most interesting developments in the foreign situation. This frock is of black satin and raspberry colored faille, with raspberry silk embroidery on the black satin part. The black satin coat, which is collared and cuffed with raspberry faille, hides the silver-embroidered raspberry chiffon bodice. The name of the costume —pardon us for not introducing you before—is "Mon Amour"

They named it "Mirage" because it looked like something—and then wasn't that at all. It really is a chemise frock; don't let those outstanding pockets lead you into thinking that it's a "tonneau" gown. The upper part is of white chiffon embroidered in silver and black, and the under part is of black satin banded with peacock blue satin ribbon. The whole thing—it's really the main issue—is clouded with black Chantilly lace, for this season lace frocks come into their own again

MARGAINE-LACROIX



An apron assumes rare dignity when it is part of an evening gown of rose faille. The apron, which Paris commands us to wear this season, is here of pale rose tulle over blue silk. The bodice from which it hangs is of silver lace, and the flowers are blue, rose, and tan

cade, and a handful—no more—of paillettes. The frocks are exceptionally pretty.

THE LANVIN COLLECTION

At the Maison Lanvin, the line is straight. A very few frocks show the wide effect at the hips, but the silhouette—the inimitable Lanvin silhouette—is straight. Youthful as always, the new models have added to themselves a most alluring quaintness, a certain demure coquettishness that is charming beyond words, a naïveté that is always and altogether Lanvin's.

The new straight serge frocks, with skirts slashed at the sides and lined with white piqué, are very smart and pretty. The collar and cuffs are of white piqué, and the edge of the skirt shows a white piqué piping. Several of the prettiest models, especially one christened "Romeo," are of blue serge with this white trimming. One blue serge frock is decorated with red beads, arranged to form a sort of plaid. A wide band of this bead plaid finishes the lower edge of a rather flaring jacket, and the frock is trimmed elsewhere with similar bright beads.

Very odd and new is "Pierrot," a smart, straight jacket of white satin trimmed with blue wool pompons and worn over a one-piece blue serge frock. For fear this should prove too startling, the same frock is provided, also, with a modest little jacket of blue serge. One blue serge frock has red binding about the edges. The jacket is slashed and the effect of the red on the edges of the slashed bits is extremely pretty. Over the broad slashed collar falls a collar of white piqué slashed in the same fashion.

Lanvin features the waistcoat-blouse, which is shown at the right on page 41. Sleeveless and cut square in the neck is this blouse, which is short and flat in front and is frankly buttoned on to the skirt at a rather high waist-line. The waistcoat fastens in the back, where it is again buttoned firmly to the skirt. Under the arms, this unique little garment is not attached to the skirt, but is allowed to drop slightly, and the edges are neatly slashed to form three or four little square tabs. Worn with this blouse is a short-sleeved guimpe, which is made of white piqué in one instance, of white satin in another, and again of blue serge like the skirt. In the last mentioned instance, the blouse is embroidered about the waist-line with gray thread and is not buttoned to the skirt. Over this particular serge waistcoat is worn a short, flaring, serge jacket, also embroidered with gray thread.

Mme. Lanvin trims her tailored and one-piece frocks with button-like pompons of wool, often red wool, and with ornaments of colored straw. Very smart are the blue serge skirts made in panels, with each panel lined with white and falling loosely over a very short white petticoat. Black satin afternoon and dinner gowns are featured in the collection. Usually adorned with white bead embroidery or jet, they are shown with broad tulle-veiled hats of crin, often trimmed with jet.

A sleeveless evening frock of tête de nègre satin is draped about the waist, bulges in drapery at the hips, and is adorned with ropes and tassels of brown wooden beads. A dainty summer frock, "Musette," is of white muslin, trimmed with narrow bands of toile de Jouy attached with green embroidery. A charming little cape-like coat of toile de Jouy is worn over this frock. A number of exquisite tea-gowns, dainty in color and trimmed with flowers of silk or beads, and a half-dozen bathing costumes, quite the smartest possible, with their gay beach cloaks, complete the collection. Some of the models bulge on the hips, but the Lanvin line is straight.

The one-piece frock and attendant jacket that we shall all be wearing this season, is here made of blue serge. It is accompanied by a narrow sheath-like tunic, black satin facings, and Persian trimming, inserted, with French cleverness, just where it is most effective

AT THE DŒUILLET SALONS

M. Dœuillet, who never makes anything but the prettiest and most wearable of frocks, has elected this season, to make some of the prettiest ever seen in the Dœuillet salons. Perhaps

MODELS FROM WORTH

(Left) There could never be a Worth opening without a stately black evening gown, but how could we imagine that by the medium of that evening gown Worth —of all couturiers—would introduce the trouser-skirt? Discreetly veiled with lace, the feet emerge through openings in the satin frock

(Left) It is a habit of the designer of this light gray serge frock to make the tops of frocks blossom into such airy materials as embroidered cream organdy. They are doing all sorts of things with belts, this spring

(Right) The counterpart of the scarf so apt to slide off one shoulder when not watched, the French couturier attaches to the coat as a collar. This sports coat of Italian green "peau de chameau" has a white lining

MODELS FROM PREMET

A fearless use of organdy characterizes the spring frock from Paris. The back and shoulders of a black satin dress are of white organdy, embroidered in gold

One of the few foulard dresses that this house shows, even in this foulard season, is one in which tête de nègre foulard, spotted with rose, is used against a background of tête de nègre satin. It is called "Columbine," and is short of skirt

And now, it has occurred to a French designer to dye Irish lace, and as gray is popular, he dyes it gray. The frock is of black satin with a plaited apron tunic

it is the war, but most likely it is M. Dœuillet, who designs frocks so very easily that one suspects him of casually designing a whole collection almost any morning, before breakfast, just for fun.

The collection, however, displayed no sign of having been created in haste. Simple, graceful, dignified frocks, wearable, pretty, and French to the last stitch—as M. Dœuillet's models always are—the collection is entirely delightful. There are a few *tonneau* frocks, but so subtly are they fashioned that one realizes only that they are charming; a few peg-top skirts appear, but so artfully are they draped that we rejoice in them. Some of the skirts are narrowed slightly at the hem, but they are all the prettier for being thus narrowed.

Tailored frocks at the Maison Dœuillet are not too short. The skirts are narrow and the half-length jackets are very smart. Widened a bit, often, at the hips, by means of outstanding pockets, they are easily belted at an easy waist-line. Very pretty is the model called "Philipée," a dark blue serge frock smartly trimmed with buttons. "Rosine," a pretty frock of coral red bure with white stitching, shares honors with "Vicomte," a blue serge frock with touches of red embroidery on buttonholes, collar, and other points of interest.

Among the straight one-piece frocks in the Dœuillet collection, one of the prettiest is "You-you," of blue serge, straight and slim, with splashes of jet embroidery on each side above the hips, and effective touches of jet here and there about the neck and sleeves. Pretty, also, is "Sans-façon," at the upper left on page 43, a flat-backed, redingote-like frock of blue serge with simulated embroidered pockets high on each hip and plaited panels set in the sides of the skirt. This frock buttons down the middle front, and a pretty and useless belt, which emerges from somewhere under the arms, is tied carelessly in front at the waist-line. The sleeves of these one-piece frocks fit loosely, bulging just the least bit in the world, and are tightened effectively at the wrist, where they are finished with a sort of cuff. The line at the throat is generally a shallow V; and these frocks, one and all, are trimmed with embroidery, often in the form of simple rows or bands of chain-stitching, done in some contrasting color. Frocks of blue or beige are stitched with red, coral red is stitched with white, and blue serge is sometimes embroidered with gray or beige.

Frocks of foulard, which is sometimes combined prettily with dark blue serge, of tussur, jersey, crêpe de Chine, and organdy (white organdy combined with open-work English embroidery) of cheviot, lace, lamé tissue, and jet figure in the Dœuillet collection. A frock of white silk jersey was effectively embroidered with coral red beads. An evening frock of black satin, slender in line, with a long pointed train and flounces of fringe and with huge tassels of blue and black beads falling from each hip, was christened "Cythère." The blond manikin who wore it and to whom it was vastly becoming, created a sensation which was only surpassed by the entrance of another tall blond girl in a gray frock which swept the floor all about as she

(*Continued on page 138*)

MARIANNE BUZENET

(Left) Just to show her impartiality in the controversy between straight and "tonneau" frocks, this designer emphasized the "tonneau" which she has made on this gown of blue taffeta interwoven with silver by dropping over it draped, silver-embroidered bronze tulle

MARIANNE BUZENET

(Left, below) This designer does that "tonneau" thing not only once but twice in this amazing frock of blue satin, long of train and overhung with black tulle and black lace, girdled with black satin, and dripping with jet

MARTIAL ET ARMAND

Think how dignified we would have to be if we would live up to these designers' ideals. This gown is of rose mousseline embroidered with rose and yellow with black satin overdress

MARTIAL ET ARMAND

(Right, below) Yes, there are trains—many of them. Some of them appear on this gown of black and white satin. Things grow a bit more exciting on the girdle; it's of silver cloth, embroidered with rhinestones and jet

(Left) One of the most exciting outdoor events of the season is this coat of beige gabardine, collared and lined with silk cashmere patterned in black, red, and yellow, and ungirdled in a season of girdles

(Right) The extremes to which they go in narrow skirts is apparent on this suit of gray wool jersey. If one believes in greater freedom for women, one unfastens those buttons on the skirt

BERTHE HERMANCE

LELONG

GEORGETTE

MARTIAL ET ARMAND

LELONG

(Left, above) Yes, they are still doing things with satin. They have here done a frock of green satin collared and cuffed with pale gray satin, and boasting—though it's really too small to boast about—a vest of white muslin

(Right, above) "Tonneau" frocks, for the most part, achieve their silhouettes without spectacular display. This frock of marine blue serge and black satin steals into the "tonneau" outline so quietly that one can scarcely believe it is there

(Left) It's wonderful what pockets can do. They can change a simple little chemise frock, like this one of blue serge and black satin, into the most sophisticated of "tonneau" gowns,—and many pockets are doing it, too, so Paris tells us

(Right) "It takes two materials to make a frock," designers say, these days. This frock is divided between blue serge and plaid silk in soft tones of blue, gray, and red. That tassel is gray silk, and there is a bit of white muslin at the neck

LELONG

MAUPAS IS MAKING JACKETS WITHOUT SLEEVES, AND "THEY" ARE WEARING THEM, WITH THEIR DRESS SLEEVES SHOWING THROUGH

(Right) The couturiers are now baffling us by taking any amount of time and trouble designing little straight coats, like this one of blue serge, embroidering them with red thread, and then deliberately leaving out the sleeves. The real secret is that these little coats generally belong to some little frock which generously supplies the sleeves

(Above) The Parisienne must have done more than merely murmur her approval when the sleeveless coat was presented to her; the couturiers are making more and more of them. Just the bashful beginning of sleeves were given this coat of shepherd's plaid; the frock of the same material does the rest. Black velvet, as a collar, is one of the coat's smart features

BLUE SERGE MAY BE MUCH EMBROIDERED AND VERY SIMPLE AT THE SAME TIME; AGAIN WE DO HOMAGE TO CHANTILLY LACE

(Middle, below) Frocks and coats are doing remarkable team work; this frock supplies sleeves for the little coat above and continues its straight line right down to the hem. The frock, like the coat, is of embroidered blue serge, and it has a band of red stitching just below the hips. The coat and frock have a preference for black buttons

We certainly have ceased to associate Chantilly lace with benevolent old ladies wearing impossible high-backed combs. Paris has taught us—and we were glad to learn—how very smart Chantilly can be. A black satin frock with a pale rose mousseline vest (and mousseline is desirable) is possessed of long dazzling bands of imitation jet and "wing" sleeves of black Chantilly lace

Miss Audrey Osborn wears a dark-hued bathing costume which has a girdle that is brightly splashed with color

One evening this interesting arrangement of jewels appeared at Palm Beach—a diamond serpent bracelet and a diamond bandeau gloriously centered with a huge sapphire

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Mrs. William Lowe Rice, who entertained at the Beach Club before the Washington's Birthday Fête, is seen on the sands

(Above) Miss Natalie Johnson is the daughter of Mrs. Russell D. Hyde; like others of the younger set at Palm Beach, she devotes a generous portion of the day to sea-bathing

All outdoor sports are very popular at Palm Beach this year, but Miss Rosamond Lancaster is of the opinion that bathing is one of the best of all. Suits of rubberized corduroy are much worn this season

Three photographs © Underwood and Underwood

PALM BEACH FASHIONS AT FLOOD-TIDE

Those Palm Beach Guests Who Have Time to Spare from Sports Are Wearing One-piece Afternoon Frocks in Place of Sports Clothes; If Time Still Hangs Heavy, One May Shop in a Palm Beach Fifth Avenue

(Right) Mrs. Barclay Warburton has adopted the new fashion of wearing large hats with evening dress, and wears with these a diamond-barred necklace of strands of pearls, from which drips a diamond tassel

PALM BEACH has, every season, something to distinguish it from other seasons that have gone before. One recent year it was the Cocoanut Grove; still another year it was electric wheel chairs. One year, it was aviation; now, hydroaeroplanes fly back and forth every afternoon over the two hotels. Another distinguishing feature of the present season is the kaleidoscopic riot of color. Palm Beach, seen from an aeroplane, is like a huge flower garden, with its throngs of people and splashy bright hues. A French artist on leave from the trenches came to bask in Palm Beach sunshine, and went wild over the warmth of color.

"Ah," he cried, "after the black of mourning, the white of the Red Cross nurses, and the sadness of war, how wonderful it is, all the light, and the joyousness, and the color—every color an artist could dream of, flung together here on this exquisite canvas."

PALM BEACH RISES EARLY

Palm Beach weather has been on its good behavior this season. Perhaps that is the reason for the custom of early rising among the fashionable women. Or perhaps it is the arrival of Norman Selby, better known as "Kid McCoy," who has come from Paris with a famous cure for men and women whose nerves are overwrought from too close application to business and social duties. Far down the beach, in a little tent settlement, he has started a Palm Beach school of physical training; many of the society people take his regular course of training and his excellent advice. His prescriptions, like the famous Muldoon's, include the drinking of quarts of hot or cold water, or kumiss, and the taking of systematic exercise. His methods evidence the influence of the Metchnikoff system, which he studied at the Pasteur Institute in Paris.

Mrs. Hermann Oelrichs has instituted a fashion of wearing fan-like paradise feathers fastened in the coiffure with a diamond pin

Many of the regulars at Palm Beach, among them Mr. John Rutherford and Messrs. Gurnee and Hector Munn, are availing themselves of the opportunities offered by this universal turn toward energetic hygiene. Norman Selby appears, after three years of hard study in Paris, with a physique and carriage which are sufficient recommendations for his method. Miss Isadora Duncan profited by lessons from him early in the season. Every one who takes tea in the Cocoanut Grove talks "exercise" over the tea-cups.

The woman who rises early for a long bicycle ride down the ocean boulevard dons a simple, sheer, linen sports blouse, a linen skirt, and a slip-on sweater. Heavy China silk skirts, knife-plaited or with deep horizontal tucks to the depth of the knee, are worn with smartly tailored blouses of the same material; the latest arrival is the separate skirt of vivid plaid silk, plaited all the way around and pocketed. One skirt, worn in the Cocoanut Grove with a sheer Georgette crêpe blouse, was of soft white satin with black velvet stripes; it was gathered across to simulate the effect of a yoke and pocketed voluminously at the sides.

THE TUCKED SHIRT-FRONT

There is an increasing vogue for the blouse with a finely tucked or plaited front like that of a man's shirt. With these costumes, a severely plain black or white sailor hat is worn. Those who fear the sun at Palm Beach don the harem veil. Most of the women now use an invaluable preventive for sunburn, which allows them to dispense, for the most part, with veils. This preparation is a cream and is very popular with bathers and all those who like to brave the sun.

The printed silks, so universally used for sports clothes this season, also appear on parasols

and hats. It is not at all uncommon to see a coat and skirt of oyster white silk printed with large discs of purple, jade green, and Chinese blue, or other striking colors, accompanied by a hat and parasol of the same material.

It is in sweaters, however, that the brightest colors run riot. Plain colors prevail; checks, stripes, and combinations of color are considered far less smart than these plain colors, among which flesh pink, pure white, and pale yellow are the favorites. Some of these sweaters have sashes; but for this season, the belt is the smart thing. Black patent leather belts are much worn, but the smartest of all belts are the narrow ones of patent leather and white kid combined, while all-white belts are the favorites for wear with white sweater and gown. Sleeveless sports sweaters in heavy silk are welcomed by the athletic girl; the Shetland wool slip-over sweater leads in popularity at present. The separate sweater coats of jersey cloth trimmed with fur, which were the thing here last season, are no longer worn. One seldom sees the separate coat of jersey cloth unless it be a long coat. One of the smart shops shows such a coat in jade green with binding of oyster white silk braid on the edges, cuffs, collar, and cape; it is just over from Paris, and it is very smart.

JERSEY CLOTH OF QUALITY

Jersey cloth suits, however, are more fashionable than ever; while many of them are elaborately braided, the perfectly plain jersey suits, relying upon fine quality and cut, are still foremost in smart sports wear. There are many one-piece dresses of jersey in gray, beige, or sand color. Some Chanel models and a model from Callot have made a recent, and of course successful, appearance at Palm Beach. The return of the lingerie gown, after several years of sports clothes and sweaters, is heralded this season; lovely Italian and French embroideries and laces which have been laid aside for several seasons are now resurrected to be used for the new afternoon frocks of delicate fabrics. Crêpe de Chine and Georgette crêpe frocks are not out of place for morning wear, yet they are sufficiently elaborate for a luncheon at Bradley's. A Jenny model, simple in line and cut, makes a feature of its embroidery. The custom of afternoon gowns does not find favor with the younger set, for, as they have dressed once at the bathing hour, and must dress again for evening, they do not welcome the idea of taking yet more of their precious time to repeat the same process.

There are many choices for a sports costume, but one of the smartest of these is a gaily figured gray skirt with a plain white blouse, selected by Mrs. Hermann Oelrichs

Mrs. William Lowe Rice is one of the many smart women who have found the cape of white rubberized taffeta a very chic protection for a delicate frock

Mrs. Jerome Bonaparte wears a low-cut frock of black velvet with a slim train over a very short underskirt made of cream lace

ONE COSTUME A DAY

Ignoring all this fuss about dress, one girl goes through the day, blissfully unconscious of worry over such frivolities. Miss Louise Witherbee dons a white linen skirt, a blouse of handkerchief linen with hand-run tucks, comfortable low-heeled sports shoes in white or tan and white, and a sensible hat with a drooping brim to shade the eyes from the glare. She is always ready for a round at golf or a set of tennis, and later she goes in the same costume to the Beaux-Arts tea-garden for a cup of tea. Miss Mary Brown Warburton, Mrs. Gurnee Munn, Miss Margaret Bennett, Miss Alice Kortwright, Miss Mary Snyder, and many others are of the same persuasion.

It must be the revival of the one-piece dress for sports as well as for more elaborate afternoon wear, that causes the great demand for plain and checked ginghams. Mrs. Frank Duff Frazier, who was Miss Brenda Williams-Taylor, daughter of Sir Frederick and Lady Williams-Taylor, of Montreal, includes ginghams in her trousseau. A gingham, striped in blue and white and with a severely simple collar and cuffs of white organdy, was worn with a belt of gingham

(*Continued on page 144*)

IT IS WELL THAT THE MOTOR WRAP SHOULD BE A CAPE, THAT HATS AND A FROCK SHOULD CONFORM TO THE DEMANDS OF NOVELTY,—AND THAT KITTY GORDON SHOULD POSE IN ALL OF THEM

By means of tiny straight-hung plaits, this biscuit-colored chiffon frock is flat in the back and front where it should be, and by means of soft chiffon drapery it is made wide at the hips, where it should be; this is the new silhouette to which soft fabrics are so well adapted. The round neck-line is beaded in turquoise blue, and the waist-line and sleeves are rather elaborately embroidered with beads in the same colors. A Reboux hat of black milan straw has a high paradise-encircled crown, from Louise

(Left) If a woman is really able to wear one of the new high-crowned turbans, it is her duty to—they are so smart. This one Georgette has made of dull brown liséré straw with a narrow rolling brim, and has topped it with burned goose feathers (Georgette has a penchant for high trimming this season); from Mershon

(Lower left) Paulette and Berthe have decided that one kind of really good motor hat is made of taupe liséré straw with the straight brim embroidered with crystal beads. The crown—and this makes the hat what it is—is covered by a wide piece of taupe chiffon which hangs down veil-like, and ends in a taupe silk tassel; from Louise. A motor cape of patria blue suède cloth is lined with biscuit colored silk printed with Chinese blue. Cape, and the dress described at upper right from Mershon

Photographs by Ira L. Hill

Photograph by Alice Boughton

Florence Walton is an extremely busy person. She dances with Maurice in "The Century Girl" and at the Biltmore; between times, she decides which frock she will wear next. In this case it was a white satin gown of her own designing, executed by Kurzman. They say that Callot Sœurs send Miss Walton a new gown every week—isn't that enough to make every other woman shatter the tenth commandment to bits?

Just when one thinks that nothing could be more dazzling than her other costumes, Miss Walton appears in this gown. "Cardinal," its name is, and it is one mass of gold embroidery inset with mother-of-pearl. There are fluttering ends of cerise velvet

"Goya" was the only possible name for this gown, and it must be seen to be believed, for no mere white words can tell about it. It is a whirl of brilliant green net, and those bands and those circles with spiral centers are of embroidery in purple and gold

FLORENCE WALTON'S LIFE IS JUST ONE CALLOT GOWN AFTER ANOTHER—SHE DANCES HER WAY THROUGH LIFE IN THOSE TIGHT-BODICED, FULL-SKIRTED GOWNS SHE HAS MADE HER OWN

"Salle," they call it, though the gown by any other name would be as bewildering. It is of old-pink brocade, frothed with silver lace. Of course, if the fates have blessed one with a frock like that, the least one can do to show one's appreciation sincere, is to wear a white wig with it

It isn't a dream,—it's a real live frock. The gown itself is blue, embroidered in gold, but that is merely a background for the border of long blue ostrich feathers. Like all the other gowns, it is made with a tight flesh-colored bodice

There is something Chinese about it, isn't there? It seems remarkable how it manages to be both French and Chinese at one and the same time, but Paris frocks can do it easily. It is of orange net, lavishly embroidered in silver, and the skirt is splashed with white silk chrysanthemums

There's always something about a Spanish costume that makes every woman long to do it, too,—especially this one of cerise-spangled pink net dripping with black lace. The roses shade from pale pink to deep crimson

It looks like a mammoth morning glory, and that's the way it is meant to look. It goes like this,—the underskirt is tomato red, spangled with black, and the tunic is of black net, embroidered with bright black spangles

This is the frock Miss Adelaide Sedgwick wore when she danced with Elsie Janis, attired as her masculine partner, at a charity matinée at the Century Theatre

ALL MODES LEAD *to* NEW YORK

Before It Dons Its Lenten Sackcloth and Ashes, New York Puts On Its Purple and Fine Linen and Devotes Itself to Being Entertained

"SOCIETY'S annual exodus to Palm Beach," that pet phrase of all reporters, held amazingly little meaning this year. Perhaps it was because of devotion to Red Cross work, perhaps it was because of indecision as to just what Germany's delicate little attentions might presage, or perhaps it was just because of all the pleasant things that were going on in New York. At any rate, the fact remains that surprisingly few smart New Yorkers journeyed to Palm Beach to make their usual stay. And many of those who did go south returned so promptly that society scarcely had time to miss them.

JUST BEFORE LENT

The loss of Palm Beach was the gain of New York, however, for the pre-lenten season was an unusually active one. Whether or not New York spends Lent in sackcloth and ashes, the days preceding it are always marked by a little rush of gaiety. This year the gaiety was all in the name of charity, of course,—charity covers a multitude of entertainments, this season. But gaiety is hardly the word to describe the performance which was given at the Plaza for the benefit of the American Ambulance. It was steeped in green light and gloom almost from start to finish. The only gay thing about it was the "Danse Chinoise," which was danced by six little débutantes, with the assistance of Mr. Murry Hoffman. Their costumes were brilliant orange and black, and they wore bobbed wigs of black hair. After their dance, the green lights were turned on and kept on while Michio Itow performed some weird Japanese dances, and the Washington Square Players gave Maeterlinck's harrowing drama, "The Death of Tintagiles," to the bitter end, leaving the lovely Margaret Mower beating with picturesque, if somewhat unconvincing, terror against the door of the dread tower.

Thus did Mrs. Cornelius Tangeman's hat behave

HATS AND OTHER HAPPENINGS

During the brief intervals when the lights were turned on, everybody drew sighs of relief and looked about to see whether everybody else was there. As a matter of fact, they were. In one of the boxes was Mrs. William K. Vanderbilt and her daughter, Mrs. Ogden L. Mills. Former Ambassador and Mrs. Robert M. Bacon, who are much interested in the work of the American Ambulance, were, of course, in evidence, and their daughter, Mrs. George Whitney, sold programs. Mrs. Ingalls Kimball, who was also present, wore an extremely smart spring hat, reddish brown in color, which, like her sables, harmonized with the red-gold of her hair. Miss Elsie Nicoll, chairman of the Junior Committee, wore a flat-brimmed black straw hat, flaunting the season's almost inevitable bit of ostrich. About her neck was twisted a long flat strip of turquoise and crystal beads. One notes many necklaces of this kind, and they form an effective touch. Miss Nicoll's hat and necklace are sketched at the upper left of page 57. A pretty girl who sat in one of the boxes wore the close soft-crowned hat sketched at the right, in the middle of the same page. It was of black satin intricately stitched with gray silk, and at the front there was an ornament of coral beads. She wore a square collar of exquisitely fine lace.

Mrs. William K. Vanderbilt and Mrs. A. D. B. Pratt appeared under smart hats at the Cocoanut Grove

Many women are wearing beautiful bits of lace about their necks, and it would seem that those who have rare old pieces are resurrecting them for this purpose.

Everybody who went to the Plaza affair went on the following day, to the Fête de Charité at the Century Theatre, —and a great many other people went, too. They found it far more cheerful than was the entertainment arranged for the American Ambulance. The program began with a series of tableaux in which many débutantes and young matrons posed as angels, after pictures by the great masters. These tableaux were wonderfully well managed; in fact, they were about the most successful of all the charity entertainments which have occurred this winter. Many of the backgrounds were a luminous blue, against which glowed the deep rich colorings of the costumes, and the lighting was exceptionally well arranged. The music was furnished by the choir of Trinity Church; probably it was the first time in history that this choir has taken part in an event of this kind. After the tableaux, Elsie Janis appeared in a song and dance, assisted by seven of the best dancers of the younger set, who wore very charming ball gowns. Mrs. Angier B. Duke, who was one of the dancers, wore a gown of china blue chiffon banded with crystal at the neck and the hems of the flowing sleeves. Miss Adelaide Sedgwick sponsored the gay little blue and rose frock sketched at the top of this page. The bodice and skirt were of rose colored silk, while at the sides hung very full sections of blue tulle, giving the effect of a divided skirt of this airy stuff. A blue ribbon with long fluttering ends dropping from a bow-knot at the top of her bodice was one of those telling touches that complete a smart smart costume.

It wasn't just her frock; it was her bag and her earrings

A charming guest at Mrs. Burke Roche's musicale

THE FÊTE DE CHARITÉ

The audience, too, were exceptionally smart. Mrs. Cornelius Tangeman wore the charming little Chinese hat sketched at the left in the middle of this page, which was of taupe silk with an ostrich feather of the same shade. Mrs. James Russell Soley wore the close brown hat with the long sprays of paradise which is sketched at the top of page 57. Her dress was brown. The venders of programs, who were young actresses, were smart as smart could be. Gloria Goodwin, the slim little wisp of a dancer in "Love o' Mike," wore the taffeta frock sketched in the middle, at the bottom of page 57. Frock, hat, shoes, and stockings—her entire costume was black, save for a bit of filet lace about the neck,—and filet lace, by the way, is being much worn. The smartest thing about her frock was its array of squares of black velvet, which were applied to the skirt after an entirely new fashion. Miss Goodwin, who has reached the advanced age of seventeen, is a most demure young person to behold; it didn't seem true that it was really she who did that dance at the Cocoanut Grove, after the performance.

Before the close of the performance, Maurice, who acted as master of ceremonies, invited every one up to the Cocoanut Grove, promising them

An amazing cobweb of chenille dots adorns a veil

People who go south tuck canes like this in trunks

Miss Elsie Nicoll's hat and necklace were important events in society

additional amusements, and there, accordingly, every one went to dance and to hear Maria Barrientos sing. Mme. Barrientos wore a dress of cream colored filet lace, which would serve as a charming model for a summer afternoon frock. It had pannier-like drapery at the sides and was made over an underskirt of cream colored taffeta, which was cut in points at the bottom. From the front of her close white hat swept a high white feather.

Among those who danced and had tea at the Cocoanut Grove were Mrs. William K. Vanderbilt and Mrs. Alexander Dallas Bache Pratt, both of whom wore particularly chic hats, which are sketched in the middle of page 56. From Mrs. Vanderbilt's hat of black straw there dripped two long sprays of uncurled ostrich feathers, one black, one white. Mrs. Pratt's hat was of black straw, banded with large many-faceted bits of jet across the front, just above the tiny brim which fitted close to her head. She wore her inevitable long loop earrings, this time of diamonds heavily rimmed with onyx on the inside.

FOR THE LAFAYETTE FUND

Another charity, the Lafayette Fund, was the *raison d'être* of the musicale for which Mrs. Burke Roche opened her beautiful home a few nights later. Mrs. Roche and her two sons Maurice and Francis are especially interested in this charity and are indefatigable in their efforts in its behalf. A number of prominent artists volunteered their services for the entertainment, which ended with an exhibition of magic and hypnotism at which every one was properly mystified. The young magician was evidently no respecter of persons, for he chose as his first assistant a gentleman of mature years and much distinction, upon whom devolved such edifying tasks as catching the coat which the magician removed without undoing the knots which bound his hands, and examining the magician's throat to see that the needles which he swallowed had really passed his esophagus. The gowns worn by the feminine guests were unusually beautiful. Mrs. Burke Roche herself wore the gown of yellow brocade sketched at the lower left on this page. Its only ornament was a flat gold rose at the front of the bodice, and she carried a fan of ostrich feathers of a deeper yellow. Her beautiful white hair was coiffed high, and about her neck was hung a strand of pearls and a single large diamond on a delicate chain. Many of the women wore two necklaces, and several dog collars were worn. One young woman wore a band of diamonds across her forehead, and another wore a pair of onyx earrings which looked as though they might have belonged to an age long past. In their appearance of antiquity lay their charm.

Two very smart women who came together wore the gowns sketched at the bottom of page 56. The gown of the elder, sketched at the right, was of black satin banded with red across the top, while over one shoulder, like a military decoration, was hung a band of dull silver beads. The costume of the younger woman, who was very beautiful, was of black satin brocaded with gold and banded with gold lace across the shoulder. Over all there was hung a cape of gold chiffon bordered with roughly cut large jet beads. In her soft dark hair was a crescent comb of tortoise-shell, and from her ears were suspended large pink tourmalines on delicate gold chains. She carried a delightful little vanity bag made of deep pink ostrich feathers. It is accessories like that tiny bag that make

At the Fête de Charité at the Century Theatre, Mrs. James Russell Soley was all in dark brown with triple strands of pearls

or mar a costume, just as a veil may make or mar a hat. All too few women realize the importance of the veil. Mme. Gills, who has recently come from Paris to delight New York with her voice, has chosen a novel and extremely becoming way of wearing a veil with a small plain hat. The veil is a square one, large enough to cover the hat and fall over the shoulders both in front and back. But—this is the trick of the thing—the face is not covered; a square is cut away in front of it, so that the features are no mystery to all beholders. The veil is gathered in back and fastened at the neck, while the front falls in soft folds over the frock. This novel arrangement is sketched at the left, in the middle of this page. Another recently coined word in the language of veils is sketched at the right, in the middle of the preceding page. On its fine mesh is traced a cobweb of chenille dots.

Speaking of accessories leads one to many charming trifles. There are the canes, for instance, which those who journeyed south tucked into their trunks. A white-enameled stick topped with a jade handle is sketched at the lower right on page 56. Then there are the lorgnettes which society women of all ages seem to find indispensable. There was a time when only the woman of decidedly certain age felt the need of a lorgnette, but now girls just a few seasons removed from their débuts see life through gleaming lenses. But when lorgnettes are such charming affairs, who wouldn't indulge in them? The very smartest are those with but one glass, like that sketched at the upper right on this page. And then there are shoes—we were speaking of trifles, you know. Some of the newest departures in low shoes are sketched at the bottom of this page. They may be black or tan, trimmed with narrow bands of white which meet over the instep. Both Mrs. Ogden Mills and Miss Anne Morgan wear shoes like these.

Who wouldn't indulge in a lorgnette as absurdly charming as this?

THE ST. VALENTINE'S KETTLEDRUM

To return to our charities, the St. Valentine's Kettledrum, which is as much an institution in New York as is the Charity Ball, was held at Sherry's. It reminded one of an old-fashioned Christmas party. The ballroom was hung with greens and looked far prettier than it has at many of the more pretentious affairs held there during the winter. There were numberless little booths arranged along the walls, at which everything from flowers to peppermint sticks were sold, and much fun was afforded by a little live pig who solemnly went through a number of amusing tricks, to the hilarious delight of the juvenile onlookers. Later there was dancing which was indulged in by people as old as five years, while their elders played the part of admiring audience. At tea-time, a few débutantes came in for just a dance or two.

No fortnight ever passes without its quota of weddings. The most interesting one which took place recently was that of Miss Esther J. Auchincloss, the daughter of Mrs. Hugh D. Auchincloss, to Mr. Edmund W. Nash. It took place in the Madison Avenue Presbyterian Church, which was decorated with fresia and other spring flowers. The costumes of the bridesmaids were of gray chiffon touched with turquoise blue, and the most unusual things about them were their pointed trains, which were apparently fashioned of one great loop of the material. The hats were of gray straw trimmed with one turquoise blue ostrich tip and one yellow one, and they carried bouquets of white spring flowers, arranged with sprays of feathery green. One of the costumes is sketched at the lower right on this page.

Yale had all its own way one week-end a short time ago. Friday afternoon the young men came down for a tea at the Club de Vingt to which were invited many of the people whose hospitality they had enjoyed during their Christmas holidays. The débutantes were there in force, as were members of the still younger set; in fact, it was the same crowd that attended the Yale "prom." In the evening the Yale Glee Club gave its annual concert in the ballroom of the Waldorf. There was a most amusing burlesque of a young man at a fashionable afternoon tea given by "Patsy" Corbin, the junior "stunt" man. Many went on from the concert to Sherry's, where there was dancing in the large ballroom and, afterwards, supper in the Tapestry room

Mme. Gills's veil is part cut out

They're wearing bits of lace now

(*Above*) *Miss Gloria Goodwin looks far more demure than she dances*

(*Below*) *Low shoes with lines of white are the latest steps in footwear*

At her musicale, Mrs. Burke Roche wore unadorned yellow brocade

Trains like this trailed after bridesmaids at Miss Auchincloss's wedding

THE PARIS COUTURIERS ARE HEARD TO MURMUR "SPRING" AND "MOUSSELINE" AT ONE AND THE SAME TIME

THEN THERE IS BLUE SERGE, WHICH IS ONE OF THE THINGS THAT MEANS SPRING DAYS TO THE PARISIENNE

(Below) Since Paris has been wearing so much taffeta and organdy at the same time on the same garment, Worth has thought of a rose taffeta and white mousseline combination that plays the same theme, but with the variation of a design that is both strange and new

(Below) Worth decided to think in terms of mousseline, and then this happened. The foundation is mauve mousseline-de-soie, the overskirt and those curiously cut bands are rose mousseline, and the flowers (can this be the call of spring?) are artificial violets

(Above) Jenny knows that no matter what the spring does to the Parisienne her penchant for blue serge will remain undiminished. It seems that we must be content with a glimpse of the back of this suit of marine blue serge, but the knowledge that it is braided with gold is something to be thankful for

THE LINES OF THE SEASON'S FROCKS ARE, AS PAQUIN AND LANVIN HERE INTERPRET THEM, SIMPLE AND, FOR THE MOST PART, STRAIGHT; BUT THEY ARE UNDER THE CONTROL OF THE WAIST-LINE, WHICH OFTEN PLAYS DOUBLE

MODELS FROM BERGDORF AND GOODMAN

(Right) Harmonious waves of gray chiffon, gold-embroidered, fall from a gold-embroidered collar, the line of which repeats the horizontal lines of the bodice. This Lanvin frock of heavy gray chiffon has a double belt, crossing in front at the low waist-line

(Below) In answer to those who tell us we will tire of the "tonneau," appears this Paquin frock of which the side drapery may be either worn flat or pulled out into wide puffs. It is of watermelon pink silk, ornamented with crystal beads and pink tulle, and tied at the sides with pink ribbon

(Above) Charmeuse is the material for this Paquin afternoon frock. It is embroidered in copper thread. The sleeves, like many sleeves now, are tight; the lines are straight, except for the indentation of the double waist-line, which, after the new fashion of waist-lines, has moments of eclipse. There is a hood collar in the back

(Left) Canary yellow crêpe meteor and well-managed simplicity distinguish this Germaine evening frock. The hem is caught up to a white chiffon underdress, and there is a Moorish look to the girdle, with its embroidery and fringe of black and white crystal

SPRING GIVES NEW FROCKS A KINDLY WELCOME; THE FABRICS OF OUR SPRING ATTIRE MAY BE EITHER LUSTROUS OR FILMY; IN EITHER CASE, THEY ARE APT TO BE EMBROIDERED; THE EVENING GOWN, OFTEN NARROW AT THE FEET, MAY HAVE A TRAIN OR TWO, AND MAY BE AS ONE-SIDED AS IT CHOOSES

MODELS FROM MRS. RALSTON

(Above) The afternoon dress made with an overbodice of chiffon will not be unwelcome anywhere this season. This slip of olive green satin is embroidered with olive green silk floss, and the overbodice of olive green chiffon is embroidered too, at the neck and on the cuffs which hold in the very full sleeves

(Below) When black satin and white satin are both very popular, and when combinations of color are appearing nightly and daily, an evening gown of black and white satin, of the twice-trained variety, is necessarily a success. The narrowness at the ankles is emphasized by a long full tunic above. The neck is cut in a V at the back; at the front, where it is square, there is a bow-knot of rhinestones

(Above) That gowns may be one-sided and still be altogether fair, is proved by a blue brocaded satin evening frock on which the drapery is high on one side and low on the other. The train is pointed. A semi-fitted bodice is supported by black spangled shoulder straps, and filled in with flesh-colored chiffon

WITH THE PAINTINGS OF GREAT MASTERS AS A THEME, SOCIETY GIVES A SERIES OF TABLEAUX FOR THE BENEFIT OF THE ALLIED CHARITIES

A series of tableaux after the paintings of great masters was given in February at the Century Theatre. This tableau is from "St. Cecilia," by Raphael. The interpreters are Miss Maud E. Kahn, Miss Sheila Byrne, Mrs. William S. Fairchild, Miss Laura Browne, and Miss Marianne McKeever

(Above) "England, My England" by W. E. Henley, was recited by Mrs. William Faversham, who with her two sons William Jr. and Philip, made a particularly striking tableau. Miss Elsie Janis and Miss Laurette Taylor were two of the actresses who helped make this benefit a success

(Right) Two lovely figures in "The Journey of the Magi" were Miss Aileen Sedgwick and Miss Ethel Potter. The thirteen tableaux were under the direction of Mrs. Reginald de Koven, Miss Elsie Maxwell, Miss Gertrude Kingston, Mrs. Charles Van Rensselaer, and Mrs. James Kidder

(Below) "The Nativity," by Botticelli, supplied another very beautiful theme for a tableau of angels. Standing: Miss Elizabeth Burgess, Miss Elizabeth Thompson, Miss Frances Fairchild, Mrs. William Sturgis. Below them, kneeling: Miss Elsie W. Saltus and Miss Florence W. Gilbert

(Below) This group, from the painting, "The Journey of the Magi to Bethlehem," by Gozzoli, achieved a wonderful effect by color and lighting. Standing: Adelaide Wilmerding, Loraine Allen, Constance Peabody, and Margaret Warren. Kneeling: Mrs. Robert C. Myles Jr. and Mary Esther White

(Above) Two angels from "The Journey of the Magi" group were posed by Miss Alice Drexel and Miss Ulrica Dahlgrén

Photographs by the Charlotte Fairchild Studio

(Right) Ruth St. Denis is, of course, the guiding spirit of "Denishawn," which she and her husband, Mr. Shawn, founded less than three years ago and which has so proud a record

Photograph by Bachrach

Photograph by Arnold Genthe

Though not a pupil at "Denishawn" itself, the beautiful Evan-Burrows Fontaine was trained in the Ruth St. Denis Company, and it was Miss St. Denis who discovered her talent for East Indian dancing and prepared for her this Burmese festival dance and such productions suited to her gift

© Hartsook

Another dancer who owes much of her development to her experience with the Ruth St. Denis Company, is Lubovska, who has been prominent among New York dancers for the past few seasons and has now left for an extended tour in South America, where she will appear in oriental and novelty dances

Photograph by Weston

(Right) "Denishawn" is proud of Ada Forman, and Vogue also feels a certain right to pride, for the charming dance in which she appears here is known as the "Vogue Dance." Miss Forman, who is now in Chicago, has also attained great success in a series of Javanese dances originated for her by Mr. Shawn

THE EDUCATION *of the* DANCER

At "Denishawn" There Is No Creed of the Dance, but the Will to Discover the Talent of the Dancer and Develop It along the Lines of Original Inclination

By RUTH ST. DENIS

THE words "classic" and "interpretive" have been so indiscriminately applied for the last ten years to every chiffon-clad, barefooted dancer, regardless of the fact that many of them were manifestly neither "classic" nor "interpretive," that the words seem to have lost somewhat of their original value. Many personalities have given many and varied interpretations to this modern movement; yet all these dance expressions of the past decade have been part of one great wave, which plainly demands to be more adequately named. Personally, I think we should call this school of free individual dancing which has grown up among us, "The American Dance," regardless of the source from which it originated. The distinguishing note in this American dance is its wholesomeness.

The spirit of the aspiring youth of America is not amenable to the arduous and irksome requirements of the classic ballet, the old school of the dance as evolved in Italy and France and developed by Russia. Nor is the American artist satisfied with the result of such training, which dictates performances patterned after the triumphs of past generations and is stifling to individual expression.

A FLEXIBLE METHOD OF TEACHING

It was in answer to this need for a freer and more flexible method of instruction in the dance that we, Mr. Shawn and I, founded "Denishawn" at Los Angeles, California, nearly three years ago. That there is a great need for such a school of the dance is proved by the number of young dancers who flocked to us, Four prominent members of the younger generation of dancers, Lubovska, Vanda Hoff, Ada Forman, and Evan-Burrows Fontaine received their training here or in the Ruth St. Denis Company. Two more of the "Denishawn" dancers are Margaret Loomis and Florence Andrews.

"Denishawn," the Ruth St. Denis school of dancing and its related arts, is located almost in the heart of Los Angeles, but it is situated on the top of a hill and is so completely surrounded by tall eucalyptus trees, that once within the grounds, there is a complete sense of isolation. It was formerly the home of a famous southern California architect, is built in modified Spanish style, and has about half a block of grounds. It is only ten minutes' walk from the shopping district of Los Angeles, but it is completely isolated from the city itself. There is a large swimming-pool on the grounds and a number of beautiful peacocks. The big classroom is built out under the trees, and by far the larger part of the work takes place out in the open air, on a smooth floor, which may be protected with canopies at need, and which is equipped with mirrors to aid in practise and with an arbor for the musicians at one side. The girls wear as a uniform, during all classes and private lessons, the one-piece bathing-suit of khaki color, and all class lessons and all Mr. Shawn's private lessons are given out of doors.

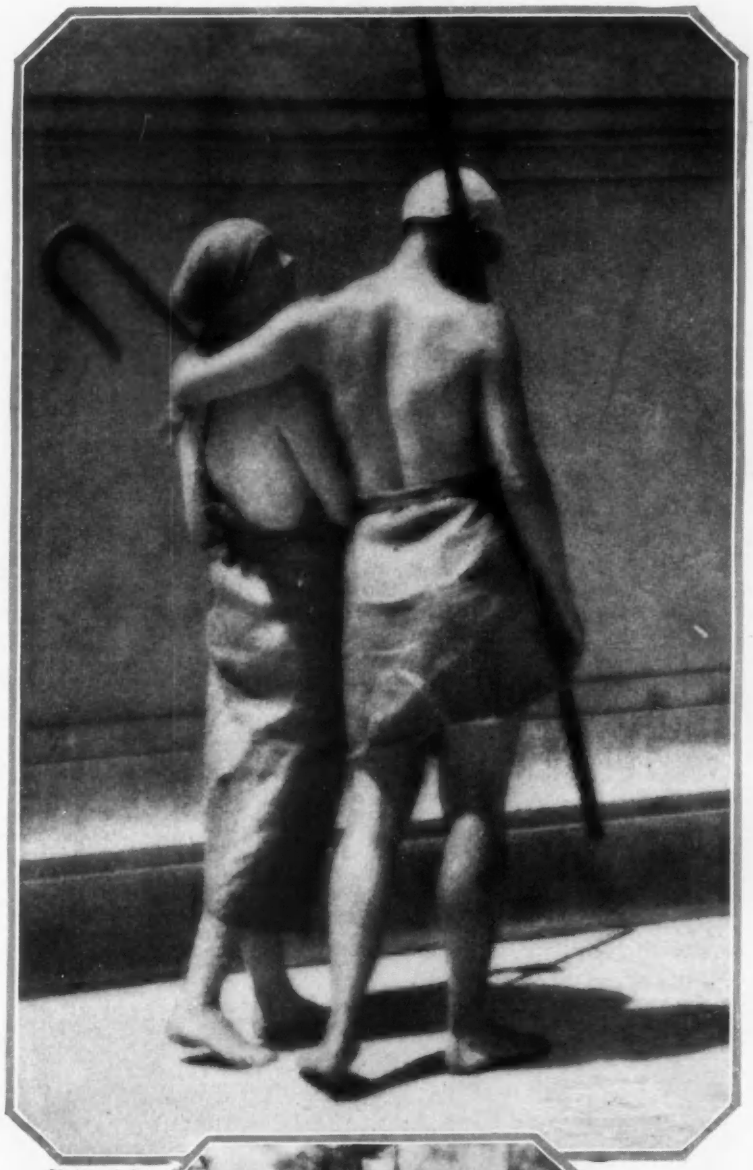
There are also classrooms indoors, where more intimate dances requiring a sheltered atmosphere are created and planned. Large comfortable dormitories have been built on the school grounds, so that the girls may work and play and sleep out of doors every hour of the twenty-four, and so acquire that wholesome freedom of living that is the basis of our dancing.

The system of training at "Denishawn" is, paradoxically, to have no system. We believe that to be one's own best self, is better than to achieve the cleverest imitation of some one else, and on this simple basis "Denishawn" rests. The development of the individual is placed first and foremost. It is no part of our ambition to turn out many pupils, all of whom are immediately distinguishable as products of the same system. We seek by every possible means to discover the nature of the talent of each individual, the kind of dancing which each one does best, to which the whole personality of the pupil is best suited.

In the faculty at "Denishawn" all schools of the dance are represented.—purely classic ballet of the Italian, French, and Russian schools, national dancing of various sorts, the Greek dancing which was first given to this generation by Isadora Duncan, and finally the entire gamut of East Indian, Egyptian, Japanese, and other oriental dances, which I myself have developed.

DANCING FOR MEN

Mr. Shawn, after years of study, discovered that there was not in existence anywhere at the present time a system of dancing which was really designed for men. All the ballet was preponderantly feminine, with but a few subordinate unimportant variations for men dancers. He



Photograph by Anne Brigman

(Above) The Harvest Dance, the newest of the productions of Ruth St. Denis and Ted Shawn, asks no adventitious aid of oriental beauty in costumes and settings, but depends upon that beauty of human motion which is the foundation of the American revival of the dance, and which forms the basis of the work of these two founders of "Denishawn"

Photograph by Weston

(Left) Among its most successful results, "Denishawn" counts Margaret Loomis, a girl from Los Angeles who has found in dancing a satisfying self-expression. Her talents were along Far Eastern lines and she attained great success in the daintily dramatic "Lady Picking Mulberries." She is photographed as a "Cherry Blossom Girl," in her own garden

has therefore made a study of the basic principles of motion in relation to virile dancing, and he offers the results of that study to the men students at "Denishawn." Last summer he brought out a group of eight men whom he had trained in a Greek Pyrrhic Dance and an East Indian Hunters' Dance. It is interesting to note that this group of men dancers, American men, American trained, received the most enthusiastic applause accorded to any number of the program for the entire evening on which they appeared.

With this catholic fund of material, this interest in the many different phases of the dance, Mr. Shawn and I meet the entering pupil. And the system of training which we offer, we call the "individuality system."

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THE INDIVIDUALITY SYSTEM

The first step in this training is a "diagnosis lesson," in which we study the new pupil. She is allowed to dance anything she may have learned previous to coming to "Denishawn" or may have created herself out of her love for dancing. She is given various fabrics with which to costume herself, and she tries to improvise to various rhythms and tempos of music. After working thus with her through this first lesson, a "prescription" is made out. This prescription lays down a certain definite course of training—technical exercises and the acquisition of certain dances which are best suited to her personality. After mastering this task, she returns and performs before us the dances which she has learned.

After this period of studying the pupil, dances are created for her, movements planned, the music chosen, the colors and the fabrics of the costumes worked out, all to accentuate the personality of this pupil and to place the emphasis on those things wherein she is, by temperament and physical build, best fitted to excel. The result of this is a unique product, perhaps contrary to many traditions as to its art form, but more nearly expressing the pupil's personality than anything to be achieved through a fixed dance. With this system, we have developed a number of dancers who have gone upon the stage with a unique style of dancing to offer the public. Some of these dancers have gathered their own companies about them. It may be of interest here to go into some detail as to these dancers.

One of the best examples of our training is Ada Forman, who is now appearing in Chicago. To be quite candid, Miss Forman was not a tremendously promising young lady when she first appeared at "Denishawn," and not at all the type one would select on sight as a dancer. After her diagnosis lesson, we saw that she had remarkable feet, unusual in shape, and that she used them remarkably; she had a splendid precision in the movement of her body, and supple arms, with curiously shaped elbows. On this material we set to work, training and developing the points of advantage which our analysis had made apparent. Mr. Shawn created for her three Javanese dances, one of which she gave in New York last season for five weeks at the Hudson, Candler, and Palace Theatres. This dancer is now starring with these dances at the Marigold Follies in Chicago, and will make a tour with them this spring, in a production the scenes and costumes of which I have designed for her. Miss Forman, by herself, has not creative ability, nor is she a particularly quick student, yet through her "Denishawn" training, she has developed and perfected a unique and individual set of dances to which the public pays willing honor.

This experience takes place also in our company. Lubovska and Evan-Burrows Fontaine never attended the school, yet had their first legitimate stage appearance in the Ruth St. Denis Company, and received their best individual training from us along the "Denishawn" lines. Lubovska, at the time when we engaged her, was dancing with her brother in a Los Angeles hotel grill, doing modern dances for which she was obviously unfitted. Both she and her brother were engaged for our company, in which she appeared under the name of Mlle. Psychema. Mr. Shawn taught her a *Danse Egyptienne* which suits perfectly her long lean lines, her sharp angles, and her rather exotic manner. In this dance she was a great success; and the following season she made a tour of the Orpheum Theatres as a leading dancer, with this dance as her principal offering.

TRAINING A NATURAL DANCER

Evan-Burrows Fontaine, likewise, had her first appearance on the legitimate stage with the Ruth St. Denis Company, and Mr. Shawn also taught her a *Danse Egyptienne* which she used afterward with great success. She was not so good in this type, however, as Lubovska, and Miss Fontaine this season has featured an East Indian dance, after the manner of my own earlier oriental dances. Vanda Hoff is a San Francisco girl, whom we first saw dancing for a Charity Ball at the St. Francis Hotel. She is a most delightful natural dancer, but she is without initiative or creative ability of her own to any remarkable degree. Yet she is at present appearing in "The Dancing Girl of Delhi", a dance after the East Indian manner of "Denishawn," and her principal solo dance is one which we taught her. Betalo Rubino, who also

(*Continued on page 134*)

Photograph by Weston

(Above) The ambition of the St. Denis Company to serve as a clearing-house for talented dancers has been realized in Evan-Burrows Fontaine, for it was Miss St. Denis who discovered her perfection as a dancer of East Indian motifs. Miss Fontaine is now touring this country with her own company of dancers

(Left) The greater part of the work at "Denishawn" is done out of doors in the beautiful grounds, shaded and secluded by eucalyptus trees. A "Denishawn" pupil, Elizabeth Gray, is here receiving a lesson in pose from Miss Moore, Mr. Shawn's assistant, while another pupil, Helen Jesmer, stands near

AS SEEN *by* HIM

Like London, We Are Abandoning the Piebald Haberdashery of Yester-year and Wearing Garments of More Conservative Color and Cut

IT is a gloomy day with a chill wind running through it. Here in my town chambers I have had a cheery fire made, and just at present I have no wish to go forth to the club, even for luncheon. From my window I see the passersby shivering, the women with heads bent down, and the men with their coat collars turned up. It may be the vernal season by the calendar, but I hear the sleet beating against the panes. What of the spring?

If I am to say a word of fashions and modes I must begin with a reference to the topsy-turvy order of things. One is lost at this time. In former years, when you returned from the south, you perhaps lingered around until near Easter, and then within a week you were under the budding horse-chestnuts on the boulevards and later greeting your friends in Mayfair or even risking a few weeks at the end of the season on the Riviera. The country house season here is really at its best in June, so there are some extra months to be put in, and under the present conditions it is rather a bore; at this time of year we need the fillip of a change.

My London tailor has not dared to trust an emissary over here just now; he did not know how the fellow might be able to get back, as everything was so uncertain. My Fifth Avenue man was in a gloomy mood; he had been contemplating the scarcity of woolens and the momentary rush to makers of uniforms. You will not be able to have a decent suit of clothes of the ordinary sack coat of serge or mixtures made for under a hundred dollars. This is a mere trifle, of course, but you feel that it would be better to be a little more economical and give the surplus to one of the many deserving war charities. Tailors must live, and we must have clothes, but we shall be contented with serges, mixtures, and flannels and perhaps be tempted, should the summer prove extremely warm, to don pongees; but this is the ultimatum.

BY OUR ATTIRE ARE WE KNOWN

Polo is promised in May and June, and then there are the races. I was amused recently to recall an appeal for the ordering of riding togs in which it was urged that they are the insignia (I like that word) of the royal sport of kings. The royal sport of kings is just now something quite different. If you order for the summer, stick to the blue and the gray, and you can not go amiss. If these fail, we will have to take up blue jeans, and by the way, wonders may be done with these if they are only fitted and made up by a good man; everything is in the cut of a garment. I have no doubt but that it will be a most informal summer, only heaven protect us from any more departures from the conventions. If we are in war, there will be some excuse. Otherwise we should show our sympathy by dressing quietly, but there is no reason why we should go to the play, or to a dinner, or even to a dance, in mufti. There has been too much of that kind of thing this year already. I have seen, in the height of the season, men in business clothes and brown boots and colored shirts at luncheons at Sherry's and the Ritz, and even at teas or paying calls. I have heard of men not dressing for dinner, even where the occasion was more or less formal and where women were present. Every now and then my attention has been called to this departure from form for which there has been no excuse. We are apt to forget what is the right thing, in our craze for democracy. The manners of the stable were once criticized and certain crudities laid at the door of those who were, through their love of sport, forced to associate with the horse world. But these were the manners of Chesterfields, in comparison to those which have been engendered by the machine-shop of the modern business world. It is a rarity now on a week day afternoon to see a man in what was once deemed correct attire. It is true that except on Sunday, Fifth Avenue below Fifty-ninth Street has degenerated into a ghetto. I only know of one man who keeps up the practise of dressing for the afternoon each day, and I delight in seeing him in his well-groomed togs with his top hat just a wee bit tilted, as he saunters forth from the Union Club at the same hour each day, and strolls down the avenue as far as the side street on which is the New York Yacht Club. People turn around and gaze at him as if he were a curiosity.

SPRING DEVELOPMENTS IN SHIRTINGS

I have also looked in on my haberdasher, and I found him in a more cheery mood. He was not bothered by uniforms. He showed me the latest vernal shirtings, many of which were just a bit too vivid for me, but still within the pale. These were mostly plain colors with a few stripes, and there were sage greens and olive grays which were attractive. The bosoms were in solid colors, the sleeves white, and the stiff cuffs matched the bosoms. With these were four-in-hand ties, also in solid colors or patterned with discreet figures. There were others—white bosoms festooned with little garlands of blue or pink flowers and tiny leaves—just the design a débutante might choose for an afternoon gown. I think they were sweetly pretty, but a man's fancy runs to stronger and more vigorous contrasts.

THE CROWNING STRAW

It is rather early to speak of certain straws, not those which are supposed to give the direction of the wind, or the others which are associated with juleps and cooling drinks, but the kind by which you are crowned for at least three months in the year. There was a time when you would don your straw hat religiously about Memorial day, but that was before the soft felts, the Alpines and Homburgs, as they used to be called, came into such general use. As for a cap, one would never have dreamed of wearing such an abomination. Nowadays, one must have them for motoring, rather than the uncomfortable straw hat, and it is the usual thing to saunter into the club with the most outrageous cloth cap and a long motor coat. The latter is usually of a shrieking brown or some other aggressive shade, and the wearers do not hesitate to walk up Fifth Avenue exhibiting such raiment.

For general use in summer, give me the panama, which came into its wide popularity, by the way, with the Spanish-American war. Styles in panamas change but little, and a good hat lasts well. You have to pay high for it, forty or even fifty dollars, but it is a good investment. Colonel Roosevelt tells of several of the West Indian islands where they are making excellent panamas. I always found the best of their kind in Ecuador, and gave a commission to friends going to South America to buy me my hat at Guayaquil where the dealers come on board the ships taking passengers to Peru and Chile. The Porto Rican panama is not of the first quality, and the many imitations exhibited at some of the hat shops as summer approaches are snares and delusions which are exposed by the first shower. As the real panama is made under water, you can appreciate the joke, providing you yourself have not been foolish enough to invest in a pseudo-panama. The stiff straw of the summer, my hatter assures me, will be wide of brim and low of crown, which is the most sensible of shapes. If you are quite a young man, and wish to use your club or college bands, there is no reason why you should not do so. In England, men have their bands to match their regimentals, as well as their club colors, and there is an unwritten law that no outsider may don what does not belong to him. He would be classed immediately as a rank bounder. I am sorry to say we are not as careful. However, every boy knows about club and college colors and it seems an insult to make any remark about them. Gradually the derby, or bowler, is disappearing, and I really think the felt hat has come to stay. It is comfortable and picturesque, if one does not exceed the limits of good taste and sport freakish shapes and colors such as mark certain illustrated advertisements of certain so-called men's fashions. You can wear a soft hat until July, if you will; I think they are much cooler than straws, and you can resume them early in September.

(*Continued on page 142*)

"OH, FOR A MAN!"

Winter has gone—that is to say I hope so,
The lilacs are in bud,
And everywhere I see the roads emerging
From seas of mud.

The spring has come. I feel it stirring in me
As the brown woods I scan,
And to my lips rises the cry primeval—
Oh, for a man!

The vegetable garden must be planted,
The grape-vines must be clipped,
And from the corn-crib, letting in the squirrels,
A plank has slipped.

I wander out to gaze upon the orchard.
Those trees must all be sprayed,
And from the ice-house to the kitchen door-step,
A path be laid.

Let the advanced ones clamor for the suffrage
To mitigate their woe!
I only ask a man, a strong one and a willing—
One with a hoe.

—*Mary K. Ford.*

Photograph by Dudley Hoyt

MISS ANGELICA SCHUYLER BROWN

The recent announcement of Miss Brown's engagement to Mr. Peter Cooper Bryce, son of General Lloyd Bryce, was of great interest to New York society. Though no date has been set for the wedding, as yet, it is said that it will take place in the late spring. Miss Brown is a daughter of Mr. James Brown; her sisters are Mrs. Edmund S. Twining, Jr., and Miss Adèle Brown, who has not yet been introduced to society. Since her début, several years ago, Miss Brown has been extremely popular not only in New York society, but in that of Long Island, where her parents have their summer home, and in that of Newport, where she has often visited. Mr. Bryce is named for his great-grandfather, Peter Cooper, the philanthropist; his grandfather, the late Edward Cooper, was a mayor of New York and was at one time Minister to The Hague. Mrs. J. Sargeant Cram and Mrs. Gifford Pinchot are sisters of Mr. Bryce

PLAYING THE GAME WITH THE CAVE-MAN

The Pursuit May in Reality Be Initiated by the Pursued, but for the Pleasure of All Concerned She Must Keep Up an Appearance of Flight; How to Prevent the Over-harmonious Marriage

WHEN Pope wrote, "The proper study of mankind is man," it is too bad that he neglected to add, "The proper pursuit of man is the pursuit of woman," for such a maxim, even without the charm of metrical arrangement, would have pleased a good many of his eighteenth-century readers. As a matter of fact, before and since Pope's day, man as a seeker, honorable or otherwise, has always given a vast deal of his time, thought, and energy to such pursuit. To be sure, Bernard Shaw, who is a lover of paradox rather than of truth, pretends to believe that we have hitherto mistaken the pursued for the pursuer. And it is true that an advanced minority of women, resenting man's assumption of the aggressive rôle, demands for women the right to pursue the opposite sex. If those of the fair sex who claim this privilege, do so in envy of the game that they see men playing, they are courting disappointment and running the risk of spoiling the charm of the oldest and most delightful game played by "children of a larger growth." If both sides insist on pursuing, what becomes of the chase? Or if a man, pursued, either tamely yields without the slightest effort at escape, or takes to his heels with terror and disgust, and, by reason of his superior speed, soon hopelessly out-distances the pursuer, then, again, what becomes of the chase?

CONSERVATIVE folk like the game as it has been played since the days when savage man felled his predestined mate as she gathered berries or drew water from the spring, and dragged her off by the hair to his cave. They argue that the analogy running through the brute creation justifies the award of rôles as we now see it in the human family. The answer to this is that the brute analogy is, on the contrary, sound reason for change in our customs, because we belong to a nobler order. We may be sure, however, that neither legislation nor ardent propaganda can bring about such a change; even the increasing share of women in men's gainful occupations has hardly promoted that end. Indeed, the presence of men and women side by side in places of daily employment furnishes new and better opportunities for the old old game, without any inversion of the ancient rôles. The normal man of marriageable age never forgets for long that his office-mate, of approximately like years, and moderately pleasing personality, is a woman, and not just part of a business organization. If such young women exercise a more severely critical choice than does the sheltered girl, the game is no less interesting to participants and onlookers. Even in the case of the sheltered girl, the game is so fascinating that not even the strictest chaperonage can prevent her from taking part.

TO say that man is liable to marriage is to treat with something like contempt both the man and the institution. But it is hardly too much to assert that any moderately attractive woman can marry almost any man of her acquaintance if she really sets herself to the task. If he be a man at all worth having, however, her best play will not be to reverse the rôles of the ancient game. It is a strange fact that even the girl who fully intends to marry a particular man takes to her heels in something like genuine panic when once she has provoked him to pursuit. He believes she fears his approach; she knows down in her heart that she means to be caught; hence the race. A few Juliets there are, but it takes a Shakespeare to make the rôle attractive, even in literature. In real life, man instinctively gives chase to the flying object, just as dead leaves are whirled along in the wake of a railway train.

THOSE pretentious moralists who would stop the game by curing woman of coquetry may yet prove the most dangerous enemies of the human family, for coquetry goes a long way to make marriages. It even has an important part in their maintenance. Man is apt to suppose that pursuit ends at the altar, but that is often just where it begins. If coquetry, too, ends there, the marriage is apt to be a trifle drab, and may end in domestic shipwreck. Absolute harmony between young lovers stirs the imagination, but the placid transports of middle aged folk seem to third persons dull and inappropriate. To such a hopeless condition, however, every marriage that persists must come at last unless coquetry on one hand, and pursuit on the other, survive to lend the celestial hues of freshness to a long familiar relation.

A FRENCH "HÔTEL" BUILT INTO A CITY BLOCK IS THE NEW YORK RESIDENCE OF MRS. BURKE ROCHE

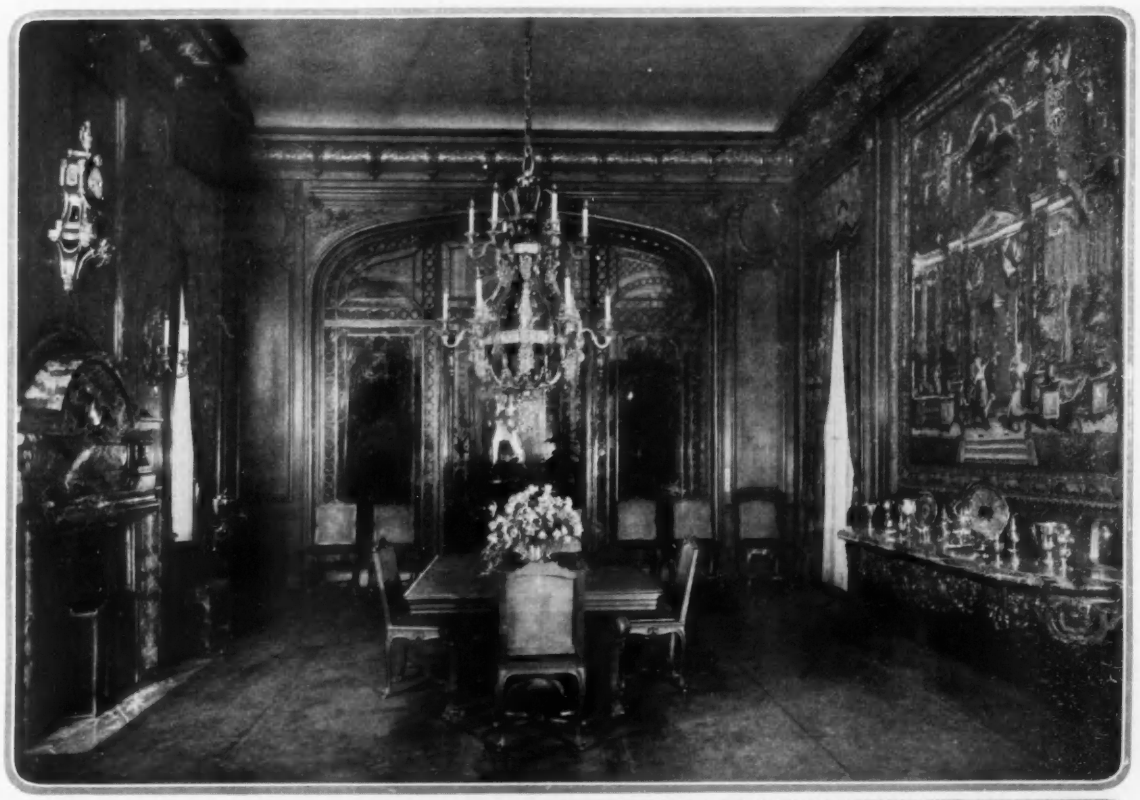
PANELED IN THE LOUIS XV MANNER AND FURNISHED WITH ANTIQUES, THE INTERIOR IS CONSISTENT WITH THE FAÇADE

(Right) In France where they truly know how to live, the drive leads directly to the door of even the city house, leaving no inconvenient stretches of sidewalk between door and motor. This admirably French house, which was built some years ago by Hunt and Hunt for Mr. George Blumenthal, is now the town residence of Mrs. Burke Roche. The mansard roof, the chief virtue of which is to add to the roominess of a house while diminishing its apparent height, proves itself admirably adapted to the comparatively narrow city house

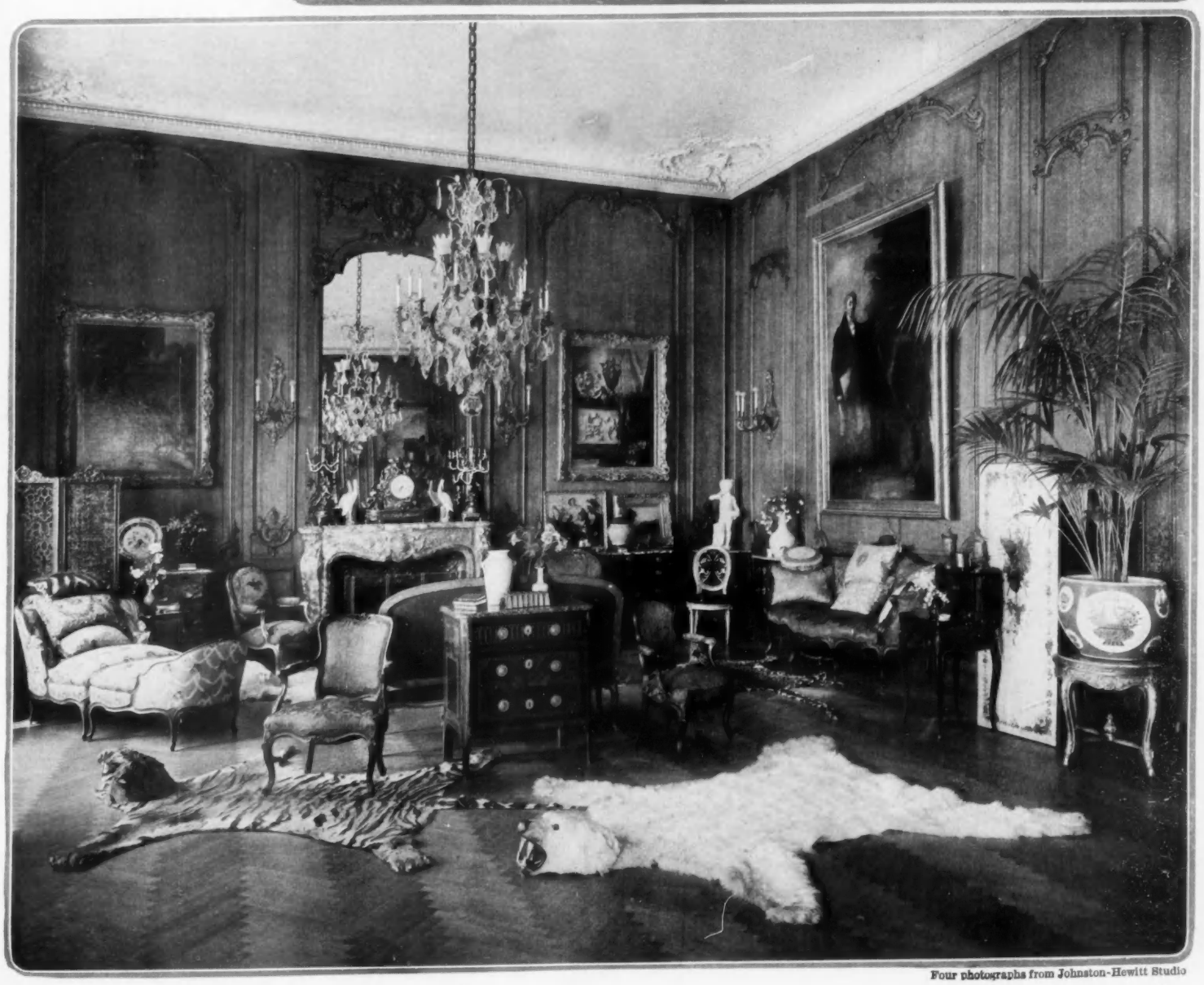
(Below) In the drawing-room, beautifully toned panels of Louis XV "boiserie" form an admirable background for beautiful paintings of the old Dutch, English, and French masters. The graceful Louis XV chairs are upholstered in French damask. Great skins of polar bears, leopards, and tigers form unusual and effective rugs for the parquet floor. Large inset mirrors above the marble mantels at either end of the room further increase the apparent length of this very long and high-ceiled apartment

Hunt and Hunt, Architects

(Right) Through an archway filled in with glass panels, the dining-room looks into a conservatory filled with palms and other plants. High ceiling and finely proportioned paneling give an air of spaciousness and dignity, which is further emphasized by the extreme simplicity of the furnishings and by the plain color carpet which entirely covers the floor. Above the side table hangs a fine Berain tapestry, the companion piece of a second tapestry which hangs in the hall



(Below) Among the rare canvases which hang against the paneling of the drawing-room, are a large Raeburn and an Opie. Pieces in antique marquetry add a delightful note of color, and shimmering many colored light is reflected from the great crystal chandeliers which hang before the fireplaces. Wall fixtures in candle form are admirably designed in the spirit of the Louis XV paneling against which they are set



Four photographs from Johnston-Hewitt Studio

THE MARQUIS OF RIPON'S HOME AT KINGSTON

Á French Chateau in Its English Garden Ignores the Tumult of Near-by London

KINGSTON-ON-THAMES, a smooth twelve-mile motor run from Hyde Park Corner, has the distinction of being the one smart suburb of London. To be sure, there is Richmond, but Richmond is another story—an historic one. Kingston, though an old Saxon town and the scene of the coronation of certain early English kings, is, to-day, chiefly interesting as the residence of a little group of fashionable people who have taken up their abode there, built themselves delightful modern country houses, created beautiful gardens, gone in for stables, and otherwise committed themselves to surburban life

(Left) The house at "Coombe Court" was built by a French architect, but its French air is tempered by an English garden by Mr. Harold Peto, a man of high rank in landscape architecture

(Below) Thus are the lily pool and formal garden seen from that terrace toward which one looks in the upper photograph. Beyond the formal garden a beautiful English lawn leads off to woods

Five photographs by H. N. King

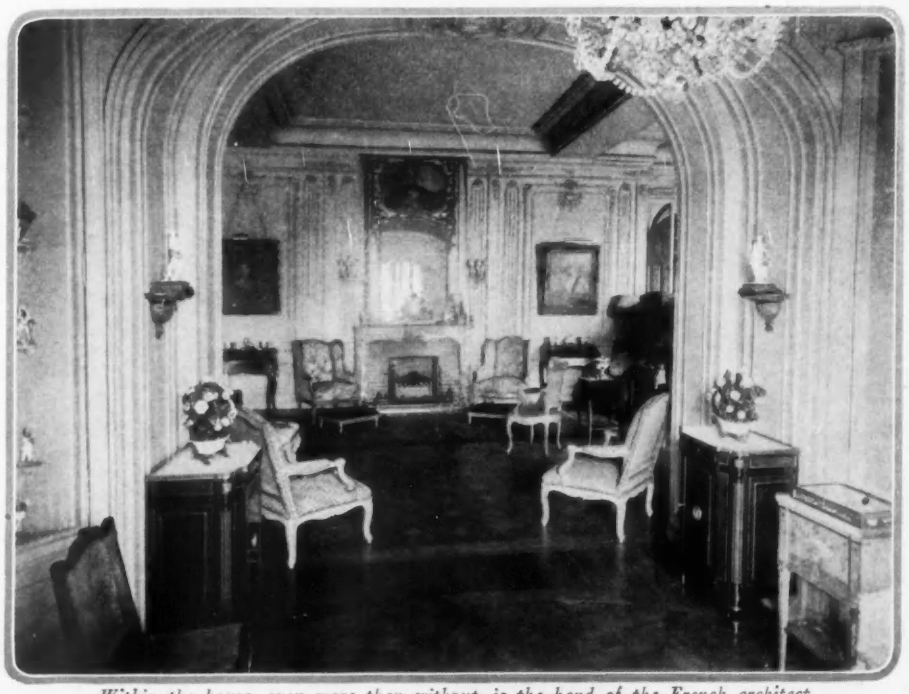
as serenely as though they were not of venerable England but of the stripling States. The beguiling charm of Kingston Hill, in particular, and the ease with which those who dwell there may be of London, yet not in it, have proved so attractive that a number of Kingston-Londoners have ceased altogether to maintain town houses. Among these are the Marquis and Marchioness of Ripon, whose Kingston place, "Coombe Court," appears here in photographs made especially for Vogue. Lady Ripon's taste and her interest in beautiful interiors are reflected in these rooms, while the gardens are fine examples of the work of a master of landscape design, Mr. Harold Peto.

The Marchioness of Ripon, formerly Countess Lonsdale, is the sister of the fourteenth Earl of Pembroke. Since the war she has spent little day time at "Coombe Court," being constantly engaged at King George's Hospital and in the numerous war charities and benefits which have come to constitute the social activity of London. Reference to any residence of the Marquis and Marchioness of Ripon is hardly complete without recalling the North England country seat of the family, Studley Royal, Yorkshire. Here is "Fountains Abbey," one of the most picturesque medieval ruins not only in England but in all Europe. The ancient park and the remains of this eleventh-century monastic dwelling are incomparably fine. "Fountains Abbey" is abundantly worth a journey across Great Britain to see it, and once seen, it is not to be forgotten.

Other members of the Kingston colony who own exceptionally fine places are Lady Arthur Paget, Mrs. Hwfa Williams, and the Baroness de Forrest.

THE ENGLISH GARDEN BY PETO

From the long terrace, on to which open the three rooms pictured on this page, one looks down across the formal garden and park. London is "over there," but one's sense of tranquility and detachment is as complete as though a thousand miles lay between "Coombe Court" and the hurrying world. A succession of flowers keeps the garden perpetually gay, but only one kind appears at a time in the beds. A fine reposeful effect is achieved by thus simplifying form while multiplying tone, and the sombre green of the cedars, the soft brilliance of turf, and the ivory gleam of old marbles form an ideal setting. When the photographs on the opposite page were taken, the flower-beds glowed with antirrhinum in all the opalescent hues which English growers have developed in the once undramatic snapdragon. The formal garden is defined on either side by broad vine-covered pergolas. Kingston is famous for its bubbling springs and its fine water, and an aquatic garden of greater natural beauty or more perfect planting can hardly be imagined than the flower-fringed little lake which gleams like a crystal cup among the trees of this park.



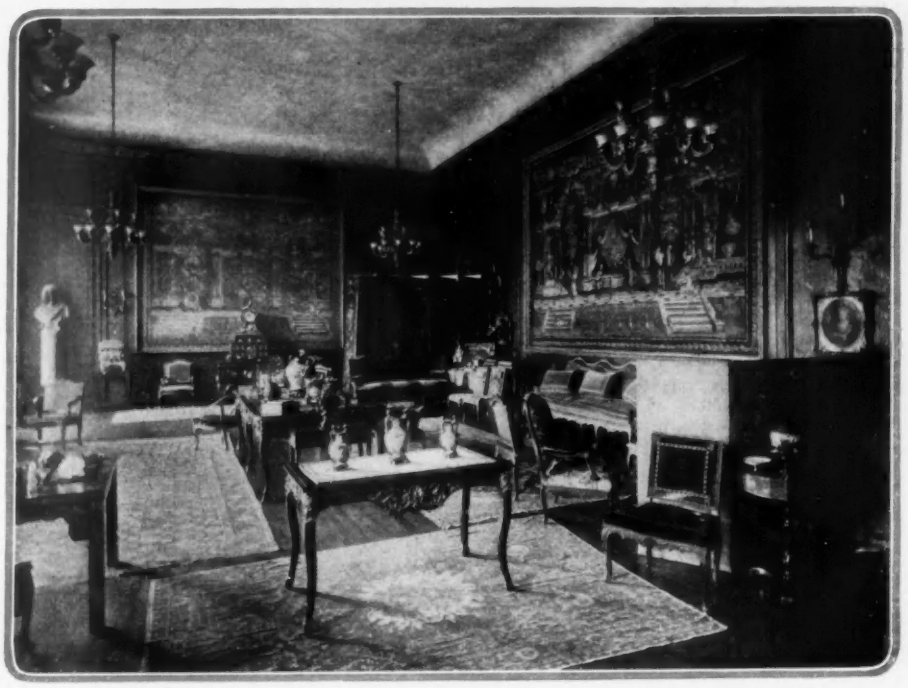
Within the house, even more than without, is the hand of the French architect visible. This paneled drawing-room opens into a series of small rooms

The house at "Coombe Court" was designed by a French architect, and it suggests, except in certain characteristic features of comfort and brightness which are unmistakably and matchlessly English, a French rather than an English country house. French as an old château on the Loire is the dignified and gracious gray drawing-room with its paneled walls, plaster ornamentation, and woodwork of faint soft gray, its old rose-and-silver brocade on Louis Quinze chairs, and its exquisite branches of Dresden flowers on flambeaux mounted in ormolu. At one end of the room is an alcove raised by three steps, and the vista terminates in an imposing canvas, Santerre's portrait of Mlle. Des Marets, hung against a piece of old French brocade in soft peachy yellows and tender greens. In the rounded corners of the alcove, broad mirrors are set the full height of the wall. Here, as elsewhere, every art has been employed to outwit the unsmiling climate and to make the rooms luminous and debonair, though skies sulk. Among the noteworthy paintings are Romney's painting of Mrs. Willet and Lawrence's portrait of Lady Ripon, the grandmother of the present Lord Ripon.

WITHIN THE FRENCH HOUSE

Opening through arches from the gray drawing-room, on the terrace side, is a series of charming little fantasies of rooms. That which appears at the top of this page (looking toward the drawing-room) is circular and contains recessed cupboards filled with rare Chelsea and Derby ware figures, which form part of the Marquis of Ripon's important collection of eighteenth-century porcelains. Another of these rooms is a gay little bower of trellis, painted a true Petit Trianon green, and having wall fountains, a garden marble or so, and an engaging air of having been prepared as a setting for a comedy by Alfred de Musset. The southwest view of the gardens from these little rooms is very lovely.

Distinguished in proportion and color is the room shown at the bottom of this page, a vast oak-paneled apartment with French windows from which one looks across the serene Surrey Hills. Seventeenth-century Berain tapestries, vivacious in subject but soft in tone, occupy two walls. A twelve-fold Coromandel screen in the intervening corner gleams subtly against its background of mellow oak. At the fire-place end of the room, plain gold screens hung with beautiful old velvets, compose what is almost a separate room, pleasingly intimate and gay. On a table richly inlaid with mother-of-pearl are (*Continued on page 126*)



(Right, above) In the boudoir, happy use has been made of tints and tissues that respond to sunshine or simulate the sun when the English weather sulks. Very transparent gold stuff veils the windows, under overdraperies of yellow taffeta and of brocade in wood color

(Left) The oak room is a vast apartment paneled in time-mellowed oak, against which hang soft-toned tapestries. The influence of the east appears in the Coromandel screen, the table inlaid with mother-of-pearl, and rare Chinese porcelains

MAKERS OF MUSIC

A Review of the Season at the Metropolitan Opera House Reveals Much Hard Work Well Done, and Some Perplexing Obstacles Which Have Been Lions in the Way

BY HIRAM KELLY MODERWELL

Two photographs © Ira L. Hill

(Above) Anna Case is an American to whom this year brought an opportunity of appearing on the Metropolitan stage as Michaela in "Carmen." She gave a concert in February at Carnegie Hall, afterward making a transcontinental tour. Miss Case has received all her musical training on this side of the Atlantic

IT is a huge piece of work which the Metropolitan Opera House is called upon each season to perform. Yet in the past year, with some two hundred performances, in all, of forty-four different operas, it has given the New York public a good average of able performances, with some of the world's greatest singers in the leading parts. But it is necessary to make certain reservations. The best is splendid; the average is high; but the less than average is disheartening in its frequency. One can never feel absolutely sure of one's Metropolitan.

(*Continued on page 128*)

(Left) Maude Fay has the somewhat unusual distinction of being an American soprano who has sung in opera in London and Munich. During the course of the winter season she appeared in New York as Elsa in "Lohengrin," adding, in that rôle, the charm of personal beauty to that essential, a beautiful voice

© Mishkin

(Right) Claudia Muzio is a new member of the Metropolitan company, for she came this winter to America to fill the important Italian operatic rôles. Her dramatic ability pleases by the fiery intensity it displays

© Mishkin. Courtesy of the Goldwyn Company

MARY GARDEN

Miss Garden is the third of our great opera singers to go over to the moving pictures. First Lina Cavalieri entered the realm of motion-pictures, then Geraldine Farrar achieved success and fame on the screen, and now Mary Garden is to act "Thaïs" and "Salomé," her beloved rôles, for the ubiquitous movies. There can be no possible doubt of Miss Garden's huge success in her new venture; she has always been a great actress, greater dramatically, in fact, than she is vocally. She has said herself that she would give up her operatic career and devote herself to the stage were it not for those temptingly large salaries that they pay opera stars. She also explains that the music of the opera has always inspired her acting; she doubts if she could reach such heights without its influence. Miss Garden has been in France, doing much for war relief; she returned to America this season, but sang in public only once, at one of the Friday morning concerts at the Biltmore. She sailed for Paris early in March to acquire some amazing new costumes for her moving-picture plays, and she will soon return, to take up the serious business of a cinema career

SEEN *on the* STAGE

Though We Who Frequent the Theatres Long to Quote Wordsworth's Immortal Phrase, "Great Men Have Been among Us," Instead We Must Sigh, "Great Men Have Been Away from Us"

By CLAYTON HAMILTON

IT is not often that those of us who frequent the theatres in New York are permitted to quote with pertinence that noble phrase of Wordsworth's, — "Great men have been among us." Most of the plays that we are asked to see—however clever be their deft adjustment of a calculated means to a previously estimated end—have been written, all too undeniably, by men no greater than ourselves. While admitting, with due deference, our inability to manufacture so satisfactory an entertainment, we still remain uncomfortably conscious of our own ability to manufacture something else that shall be equally praiseworthy in its kind. Mr. George Broadhurst may know more about the business of making plays than we do; but there are many other matters concerning which we feel that we know more than Mr. Broadhurst. In this mood —which is, as has been said, uncomfortable — we miss that genuflection of the spirit, that graceful upward looking of the eyes of the intelligence, which we instinctively desire to pay out as a tribute to a mind that is unquestionably bigger than our own.

SEEKING THE TRULY GREAT

It has often been remarked that women like to be mastered, — that they like to be bent and beaten by a physical and mental power that is strong enough to conquer them. Even so, appreciators and adorers of the arts like to bow before the power of a mind that they perceive to be more mighty than their own. Those of us who reverently enter any temple of the arts are evermore desirous of recognizing and trumpeting the miracle that "great men have been among us." Our knees are always more than ready for a genuflection; but too often—all too often —we strain our ears in vain to catch the swishing of those garments whose edges we may seize with dignity and kiss with adoration. We come into the holy place with prayers upon our lips, but we find it tragically empty of a god to listen to our chants of praise.

Photograph by Maurice Goldberg

Jane Cowl, who has melodiously sobbed her way through the past few seasons, has put aside her trusty little handkerchief and almost entirely dispensed with tears in "Lilac Time," her new play. And by the way, this marks Miss Cowl's début as a playwright, for she and Jane Murfin are co-authors of "Lilac Time"

ADVICE TO THE WOULD-BE PLAYWRIGHT

Aspiring young authors often ask advice as to how to go about the business of learning to write interesting plays. Ought they, like Shakespeare, to begin their apprenticeship as actors? Ought they, like Ibsen, to begin as stage-directors? Should they study with Professor George Pierce Baker of Harvard University, or with Mr. George M. Cohan of Broadway? They are usually told to crawl into the theatre as quickly as possible, in any capacity whatever, and to spend at least a decade in the theatre, picking up a practical knowledge of all the tricks of the dramatic trade. If only for the sake of variety, the present writer would like to offer another kind of counsel. It might not be a bad plan if the aspiring young author should devote the first thirty-five or forty years of his life to the task of growing up to be a great man, and should subsequently sit down in some comparatively idle moment and write a play to please himself. Whatever pleases a great man is likely to please at least the sort of people who recognize a great man when he speaks to them; and could any playwright desire a more honorable audience?

"MAGIC," AND "THE LITTLE MAN"

"Magic" is the first and only play by Mr. Gilbert K. Chesterton. Mr. Chesterton has had no training whatsoever in the technique of the theatre. Indeed, since he settled down in his big chair in Beaconsfield, he has rarely, if ever, gone to the theatre so many as half a dozen times in any season. Yet "Magic" goes to show how good a job may be accomplished by a very able mind that chooses, for a change, to undertake a task in an unfamiliar medium. Mr. Max Marcin or Mr. Roi Cooper Megrue might have built this play a little better; but, on the other hand, it may be doubted if either of them would ever have thought of building it at all. And, when it came to the writing of the dialogue,—well, G. K. C. knows how to write, and that also is a little matter that requires an apprenticeship of twenty years.

"Magic" is beautifully written, in that peculiar mood of intermingled poetry and humor that seems to be exclusively the property of the English-speaking race. The French, like Edmond Rostand, can be at the same time witty and poetic; the Germans, like Goethe, can be at the same time poetic and satirical; the Italians, like Dante, can be at the same time sardonic and poetic; but only the English, from Chaucer to Chesterton, can command that paradoxical and almost mystic mood which is both laughable and lovable,—both lovely and laughing.

"Magic" is a very interesting play, for the simple reason that Mr. Chesterton is a very interesting man. The important thing about Mr. Chesterton is not what he thinks about anything in particular but what he thinks about everything in general. It is the mark of a great man that his vision of the universe is so coördinated that what appeals to him in this or that detail is mainly the fact of their relation to each other. When a man, for instance, has encompassed the religion of Keats, the thing that interests him thereafter about beauty is the simple fact that it is true, and the thing that interests him about truth is the simple fact that it is beautiful. Pragmatical philosophers assert that any religion will serve, so long as it may prove to be of service; but, without a religion, a mind is at the mercy of every wind that blows, like a ship without an anchorage. The mark of a great man is that he has succeeded in discovering a religion that, at least, is suited to himself and serves adequately to coördinate the apprehensions of his intellect. (At this point, it may not be superfluous to remind the reader parenthetically that, if any of our American playwrights—with the possible exception of Mr. Augustus Thomas — have discovered a religion, they have succeeded in concealing the discovery from those of us who listen to their plays.)

Unless a man can tell us clearly what he thinks about the universe in general, his scattered thoughts concerning this or that detail must be regarded as of very small importance. Not until we know a man's opinion about God are we ready to appreciate his opinions about ships and shoes and sealing-wax and cabbages and kings. In the great gigantic jig-saw picture-puzzle of the universe, the pattern is the only thing that really counts. The

© Ira L. Hill

Grace Valentine is one of the delights of "Johnny Get Your Gun," which, despite its name, is not a preparedness drama

Photograph by Moffett Studio

It really is too bad of them to let Richard Bennett squander his talents on "The Morris Dance"

Photograph by Ira L. Hill

May Thompson is one reason why "You're in Love" is an appropriate name for the musical comedy she appears in

important thing about Mr. Chesterton is that his mental attitude toward anything is consistent with his mental attitude toward everything.

Mr. Chesterton's religion is exceedingly simple. Despite a general impression to the contrary, he is not a member of any established church,—neither of the Church of England nor of the Church of Rome; but, to his friends, he is accustomed to describe himself as an Early Christian. He believes in miracles. He believes, in other words, that the business of the universe is conducted on two planes, —the natural and the supernatural. He believes that this world, for instance, is inhabited not only by those temporary tenants that are known as human beings ("more or less human," certain satirists would say), but also by such eternal tenants as ghosts and goblins, saints and fairies, devils, angels, and many other sorts of disembodied spirits.

In this belief (which, of course, is only a detail of a larger pattern of coördinated mysticism), Mr. Chesterton is utterly sincere. His mind would not be willing to accept a world that had no magic in it. That is the kind of person that he is; and, if we disagree with his religion, we have at least the privilege of recognizing that he is, at least, a person of that kind, and that he means what he says, and means it absolutely.

With Mr. Chesterton's belief in miracles, the present commentator disagrees entirely. One of the most magnificent attributes of that abstraction which we call conveniently the Mind of God is the idea of Law. To assume what Stevenson has termed "some willful illegality of Nature," would seem less wonderful than to assume an irrefragible continuance of the august decree. It is so great a thing to make and keep a law that it would be comparatively trivial to break it. The simple facts of birth and death are so amazing that our finite minds, to lose themselves in wonder, are not required to imagine any rising of the sloughed and rotted body from the tomb. When the Law itself is so majestic, why search for any more astounding majesty in some capricious and illogical remission of the Law? Why seek for any rising from the dead, in a world wherein it may be, on occasion, so magnificent a thing to die? Why accuse God of committing miracles, when miracles can only be regarded as indications of a momentary change of mind?

Mr. Chesterton, in "Magic," has asserted that a man endowed with simple and enormous faith may—merely by taking thought, and without recourse in any way at all to scientific trickery—perform a miracle whose causes he himself is utterly incapable of fathoming. Mr. Chesterton believes what he says,—even as the authors of the early gospels believed that the Great Person whose religion they were trying to expound was capable of turning water into wine. To this assumption that the Mind of God descends, upon occasion, to indulge in the capricious exercise of "willful illegalities," the present writer is required to oppose a contrary belief. To put the matter rather poignantly — if God has time enough to waste on such trivial trickery as changing a red lamp into a blue lamp at the call of the conjurer in Mr. Chesterton's play, how does it happen that He was too busy, at the moment, to prevent the present war? The trouble with any idea of Deity that is too intimate and personal is that we are tempted all too easily to inquire why a God that is so human should care so little about ordinary human justice.

(*Continued on page 122*)

Photograph by Maurice Goldberg

This is the way that Gwladys Wynne and Frank Longacre appear in Maeterlinck's tragedy, "The Death of Tintagiles," which is part of the new bill of the Washington Square Players. Their new bill makes us realize more fully how exceptionally good their old bill was

A R T

CONDITIONS which are to-day depriving us of both the inspiration and the contemporary art of Europe are giving to American art an unrivaled opportunity to make a name and a place for itself in the galleries of American collectors. Patrons of art may well call to mind in these days the lesson of the four-leaf clover sought the world over, only to be found at last at the seeker's home doorstep. It was with the aim of encouraging appreciation of the art of this country and of demonstrating its place in contemporary art that the Knoedler Galleries held in the latter half of February an exhibition of fifty-eight American paintings.

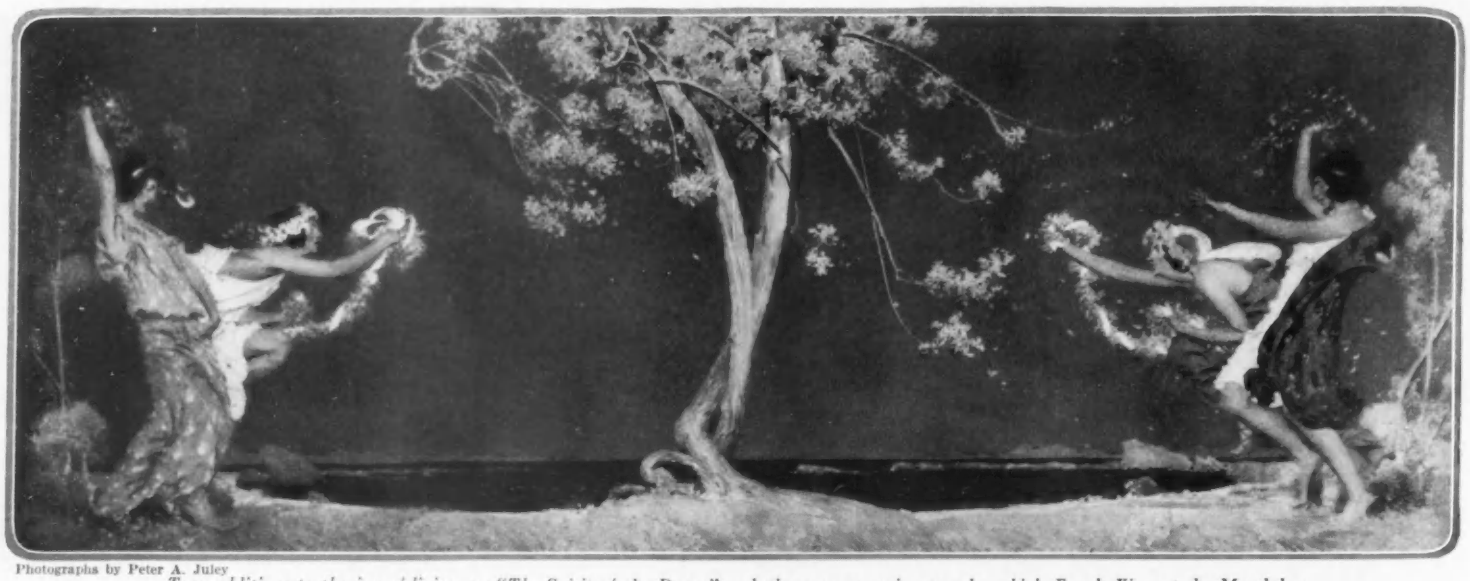
It was an interesting and varied exhibition, which showed rich quiet landscapes by Inness and Wyant and a somewhat early portrait by Whistler, side by side with very modern works by painters who will never reach such fame. Though diverse in subject and treatment, the exhibition gained unity from the prevalence of serious works honestly painted. For freshness of color and directness of treatment, there was little that could surpass "In the Country" by Leon Kroll. Though one may wish that the background were less photographic, yet the skilful designing of the canvas and the

(*Continued on page 132*)

A decorative personification of the somber power which so easily can (and so often does) engulf the intrepid mountain climbers is the "Jungfrau," which was contributed by Tyra Kleen to the exhibition of the American Water Color Society

Water color painting in its lightest mood assumes pleasing guise in "Fair Amalfi," by George Wharton Edwards

At the Knoedler exhibition Leon Kroll showed a picturesque informal painting of George Bellows and his family

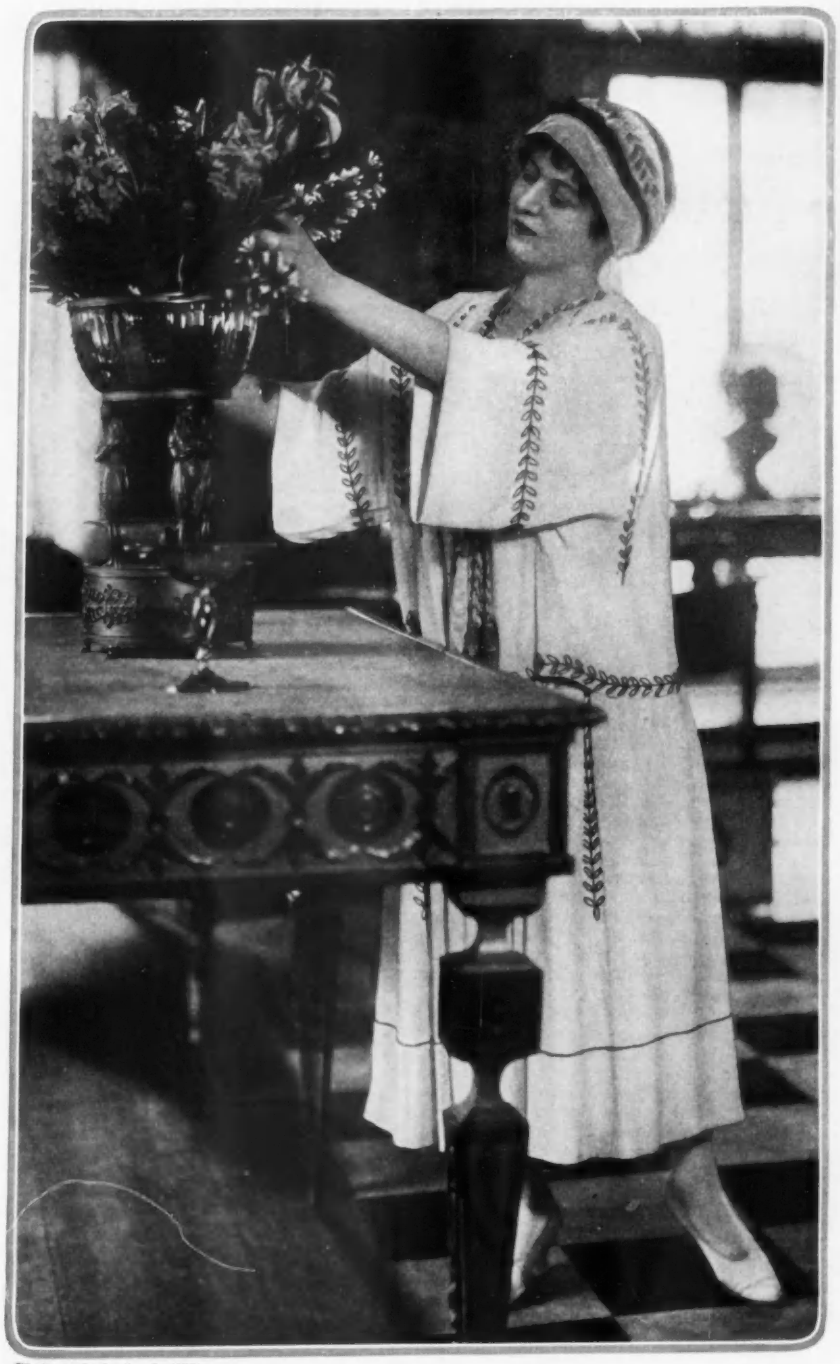


Photographs by Peter A. Juley

True additions to the joy of living are "The Spirit of the Dance" and the accompanying panels, which Frank Vincent du Mond has designed for the ballroom of the Hôtel des Artistes, recently built in New York by a group of artists, who will make it their home

EVERY FRENCHWOMAN KNOWS THAT SIMPLICITY IS THE BEGINNING AND THE END OF A CHARMING COSTUME; LANVIN COSTUMES YVONNE GARRICK OF THE THÉÂTRE FRANÇAIS DES ETATS-UNIS AND KEEPS THIS MAXIM WELL IN MIND

(Above) Every Frenchwoman knows that one really can't get along without those simple little things; there is simply no sense in trying. No woman who is truly French could sustain life without a frock like this dinner gown of turquoise blue crêpe de Chine, embroidered in gold metal thread. Of course, the only thing to do with one's coiffure in a case like that is to band it with a strip of the same material as the frock; anything else would be unbearable. Mlle. Garrick wears this frock on the stage,—that's one of the reasons why they say she's such a charming actress



Photographs by Ira L. Hill

(Left) Though one would scarcely notice it, at first, this negligée is really in two separate and distinct instalments—a coat and a skirt. It is all of white chiffon, embroidered in clinging vines of green beads, and cords of green and white beads fasten the coat. The cap is of tulle and chiffon, banded in skunk and embroidered with beads—how on earth do they think of those things? Mlle. Garrick, who occupies the negligée so charmingly, plays the title rôles in "Madame Flirt" and "Marchand de Bonheur." The Théâtre Français des Etats-Unis is at present at the Garrick Theatre in New York, but it hopes soon to have a New York address of its own

VOGUE POINTS

If Womankind Once Gets over The Stile and into the "Pantalon" Will She Care to Climb Back and into the Prosaic Skirt? France Consults Her Ally, the Orient, in Regard to Certain Points of the Mode

AT present the *cloche* is having an enormous vogue in Paris, where for months we have been devoted to the Russian turban. One of the smartest of these *cloches* is of black satin, with an untrimmed draped crown and a narrow fold of satin drooping from the edge of the brim. Besides being very smart, the new *cloche* looks well with any sort of frock.

One hears a great deal about the revival of trimming, but a visit to almost any modiste convinces one that after all "the shape's the thing." The untrimmed shapes which we have worn so long have produced in us a definite distaste for the so-called "dressy" hat.

AFTER THE TROUSERS—WHAT?

The revival of the trouser-skirt is hailed with mingled joy and fear by those who have hitherto worn skirts. Into what new fields will this new garment lead us? Once over the stile and into the *pantalon*, shall we ever be able to get back again? It is a question for serious consideration. Shall we even want to get back again? The war has led women into many a new "pasture"; will it also lead us into trousered freedom?

The new *robe d'intérieur* at the lower right settles the matter by affecting a compromise. A "trouser" robe, this, with a trouser for one leg only, and a skirt all to itself for the other leg. Odd as it sounds, this is a very smart indoor gown. The single trouser is attached to the ankle with a garter of roses, while the other half of the garment is in the form of a trained skirt. The "trouser" robe shown at the lower left does not attempt such a compromise; at least there are two regular trouser divisions to its so-called skirt. In it oriental design and French idea have cleverly united themselves in a common cause, that of a novel and charming robe for the boudoir.

The scarcity and the high price of leather is resulting in more and more tissues of different sorts being used for shoes. As long ago as last summer we had the shoe of embroidered linen or satin. What we shall be wearing six months from now, who can tell? At present the favorite shoe is the low shoe which is worn with the ankle bracelet; the latter may be had in very simple form.

A new summer parasol, sketched at the top of this page, is made of rather heavy tussur. In shape, it is like the Japanese parasol, and its yellow silk is bordered all about with a four-inch band of black. At the edge, hanging from each of the ribs, is a brilliant red tassel. The stick is of red and black lacquer, and taken altogether, the parasol forms a bit of very brilliant color. The parasol which is loosely woven of soft straw, is also very new, and looks as though it might have been imported from Java or some island of the southern seas. The fact that sunbeams may easily find their way between the meshes of the straw, dappling the face below "with sunshine and rich shade" detracts not a whit from its effectiveness.

The top of a new combination is of rose voile-de-soie, while the lower part, which is attached to the top by a bit of needle-work, is of old-blue silk voile. The lower edge of this combination is finished with blue fluted frills and small pink roses, connected with loops of narrow pink ribbon. Very frivolously pink-and-blue is this garment, which is one of the very latest creations in the way of lingerie.

The oddly pretty head-dress at the right of the middle on this page consists of several bands of brilliants and a shred of blue tulle. From a flexible bandeau of brilliant stones which crosses the forehead, falls a scanty curtain of Egyptian blue tulle edged with tiny flashing stones. A bride of brilliants completes this head-dress most effectively.

TO RAISE OUR SPORTING BLOOD

Those who knit have fashioned many garments since the war; there are waistcoats, bed-jackets, sweaters, and a thousand and one articles of mysterious form and doubtful usefulness. However, there is no doubt about the smartness and usefulness of the knitted white wool sports hat and scarf which was created recently by one of the smart shops and is sketched at the left of the middle of this page. The hat is in form of a jockey's cap with an exaggerated crown and a narrow peak of white suède, and the scarf is entirely of white wool with fringed ends.

A new boudoir cap of lace encircled with a garland of small roses also resembles a jockey's cap. This small hat is merely encircled with a ribbon, by way of trimming, and it is charming indeed when it is worn with light summer frocks. A similar shape is fashioned of brocade banded with a silver ribbon.

(Right) Nothing as French as this parasol of yellow silk could be more Japanesque. All those tassels are red, the band is black, and the stick—it just had to be black and red

(Below) Such strange things as this jeweled Egyptian blue head-dress to be worn when one is in fancy dress must have happened when the well-known late Ptolemies held sway

(Left) There is really no reason why a knitted white wool sports cap should not be in the form of an exaggerated jockey's cap—surely jockeys belong to the sporting world. The scarf is white too, even to its fringe

Whether this "robe d'intérieur" be made of yellow Chinese satin embroidered in gold, or blue cotton crêpe embroidered in white thread, it is very oriental and strangely enough also very French

(Right) They must have been thinking of this when they said that a woman can always manage to compromise. It is yellow crêpe with collar and cuffs of rose satin. Those oddly placed roses are pink

THE UNCOMMON OR GARDEN COSTUME

It's an Ill War That Blows Nobody Good; the War Has Resulted in Woman's Gardening in Sober Earnest, and Her Sober Earnest Gardening Has Resulted in Practical Gardening Costumes

IN England the revival of interest in gardening, which is one of the practical results of the war, has resulted in a new movement in dress. Not alone gardening of the practical sort, but many other of the employments now engaged in by women call for a more practical working costume than the cumbersome skirt. In some cases in some employments, the Government itself has ordered the wearing of trousers for the sake of safety. And women everywhere who are engaged in actual work have been quick to realize the practical value of the bifurcated garment and are donning it of their own free will.

The new gardening is not of the picturesque variety where the lady in a becomingly frivolous frock and coquettish shoes steps daintily among her roses, snipping here and there a flower for her pretty basket. The new woman gardener is a tanned, sun-burned, serious-faced creature to whom those rude implements, the hoe and the rake, are familiar tools, and who cultivates, instead of roses and rare flowers, the plebeian potato and the sullen turnip. It is serious business, this new gardening, which is given not only the approval but the practical support of the Government.

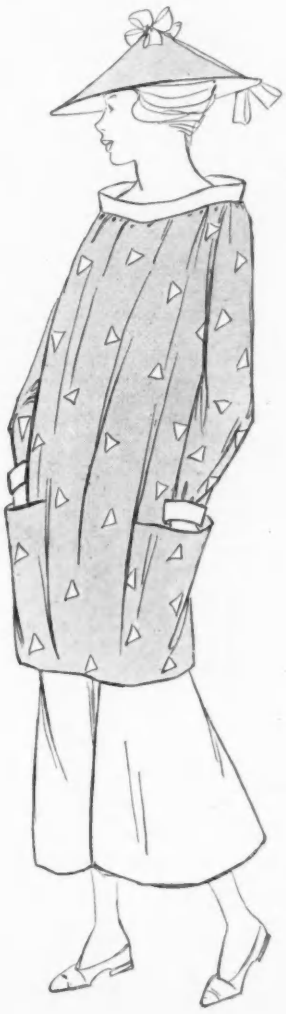
In France, also, gardening is becoming a favorite occupation. And in anticipation of an active summer, France is designing with all possible speed not only practical and sturdy gardening costumes, but also practical and pretty costumes, some of which are sketched here. Approving the English fashion, the skirt has been done away with and trousers of a more or less vague variety have been substituted. The smock is invariably fitted with pockets of capacious proportions, and it is of a length considered suitable for the work. Not an ugly costume by any means is the new garden frock, if the costume, partly made of trousers, can be called by that name.

Instead of the flowery garden hat of other days the new *chapeau de jardin* is of the most practical and lightest sort, being designed with but one idea in mind—that of service. For all that, there is something naïvely charming about the little mandarin hat sketched at the lower right on this page, while the tasseled and striped shape sketched at the upper left is no less pleasing. Later on, the garden "frocks" bid fair to be of absorbing interest and to occupy no mean position in the summer wardrobe. Once permitted to wear trousers, even in time of war, it is not to be expected that we will, with anything like alacrity, take them off.

(Upper left) A particularly striking bit of exterior decoration is a blouse of yellow tussur which continues right on into a gardening apron, and now and then even goes as far as green tassels. The matching hat is really the principal attraction of the blouse; it's of yellow straw, crowned with green and white striped material and hung with two long green tassels

(Upper right) The woman gardener used to play at growing blushing rosebuds and tender violets. In these war times she raises the plebeian potato and the tedious turnip, and she does it in such practical costumes as this blue cotton smock over white cotton trousers. As for her hat, it's just an afterthought of white straw brim and blue cotton crown

Most of us have always longed to wear 'em, anyway, and now that the war has sent so many women into employments where trousers are the chosen costume, it is doubtful if we ever consent to give them up. Isn't it enough to make any one an enthusiastic gardener, that red cotton smock and those blue trousers?



This is a costume in which one could go right out and call a spade a spade. The blue cotton smock is figured in white, the trousers, nautical pattern, are of white cotton, and the mandarin hat is of straw. Really, it isn't a bit startling after you get used to it,—and you get used to it in a surprisingly short time

THE SACK OF PARIS

We Have Given Up Guessing What Is in Her Bag; It's Enough If We Can Guess of What It's Made

(Left) Black satin forms the upper half of this bag; the rest is blue satin, embroidered with pink roses and green leaves

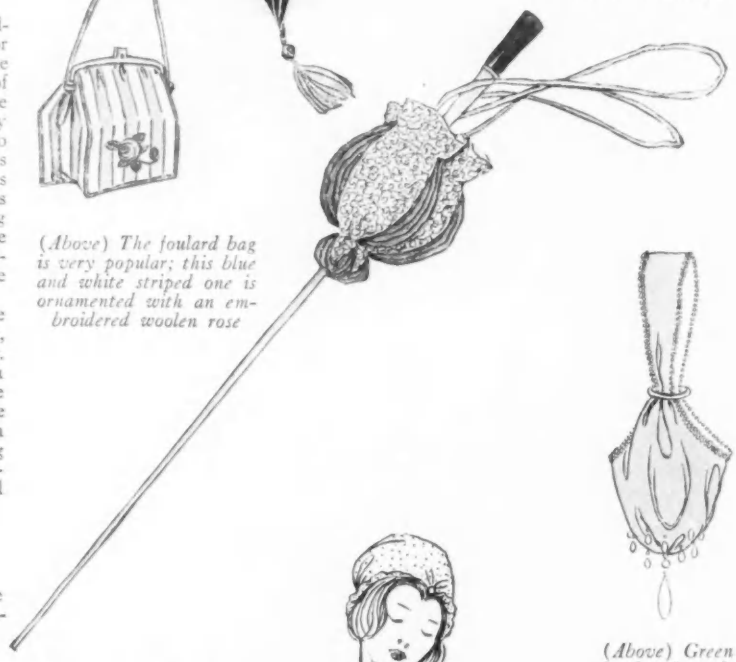
(Right) If one's bag be wooden, it is well that it should be black lacquered wood edged with red and blue, with blue satin sides

(Left) While adding the "last word" to an argument, it is well to have an emphatic yellow and black striped satin bag, with rose decoration, to swing on two fingers

(Right) There are so many expeditions which are the jollier for the companionship of a green and black satin bag

(Left) If one does not care for a wholly wooden bag, the frame may be of wood, in barbaric colors, and the rest black satin

(Above) The foulard bag is very popular; this blue and white striped one is ornamented with an embroidered woolen rose



(Above) And if one insists on a swagger-stick, one will favor the swagger-bag of blue straw and beige embroidery which Jeanne Duc makes part of it. The natural wood stick has a blue lacquer top

(Above) Green silk, blue beads,—it only takes a trifle, after all, to make a woman happy in spring; but it's got to be the right trifle

WITH the exception of the sandbag, which is, fortunately for Paris, the property of the "front," there is not a bag of any sort whatever which may not be found at this moment in Paris. The city staggers on, as it were, from month to month, under its burden of sacks. Is any one out of employment? She makes out of that material airily described as "next-to-nothing," a hand-bag, a sewing bag or a bag of some sort which she promptly tries to sell to an already bag-burdened public, usually through the medium of some *ouvroir*.

Pathetic indeed are some of these creations of necessity, which are bought, if at all, out of sheer pity for the maker. But even pity has its limits; and when we have bought a round dozen of these bags for charity's sake, for our own sake we go to a smart shop and part with a goodly number of francs for a "joy" bag —one which we can carry with the satisfaction of knowing that we are neatly and correctly "bagged."

AND EVERYWHERE FOULARD

Bags of striped or figured foulard are very smart indeed with thin summer gowns. Effective stripes are selected, and the bags are of unusual and striking shape, decorated in some new fashion. One sketched at the left, in the middle of the page, is of blue and white striped satin foulard, with a rose of woolen embroidery in brilliant colors embroidered on the side. The bag is bound all about with plain blue satin, and blue satin forms the strap. Other foulard bags have draw-strings of knitted wool, and are adorned with woolen tassels. Striking effects in color are sought for in these bags which often supply a picturesque note to an otherwise neutral costume.

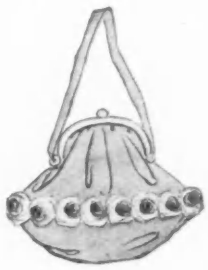
The paper bag was sketched in the issue of Vogue for February 15th—an oddly pretty bag of braided Chinese paper, finished with "ribbons" of linen. One of the new bags, sketched in the middle of the page, is made of soft straw, embroidered with colored silks. Hand-straps of ribbon or knitted wool are attached to the bag of straw, which is daintily lined with silk.

There are also bags made of flowers; they resemble nosegays when carried in the hand. An opera bag for a débutante is of thin rose silk, entirely covered with soft pink roses. Not of silk are these flowers, but of that soft yet crisp muslin which has always been used for artificial blooms. These roses are made especially for this purpose; they are spread flatly on the silk foundation. The strap is of rose satin finished with silver tassels, and the clasp is covered with rose silk. Similar, but for a more elderly woman, is a bag sketched at the lower right; it is of violet silk half covered with artificial violets. An amethyst pendant swings from the bottom of this bag, and the strap is of violet silk. A very pretty bag of silver tissue, at the lower left, is encircled with pink and silver roses.

BEADED CASHMERE

Many smart bags are made of bits cut from a cashmere shawl; the intricate pattern of the tissue is accentuated with colored beads. These are exceedingly pretty in color. Bags of silver beads are decorated with a striking design worked in beads of a contrasting color. One silver bag bears on its side a blue bead bat with outspread wings; another shows an odd design in black beads; while a third bag, of black beads, bears a blue bird in full flight on each side. Some of the new bead bags are checked and striped to resemble silk bags. One of yellow and black beads in stripes is effective; a "checker-board" bag in emerald green and bright blue beads would supply a bright note of color.

However, many makers of bags are abandoning beads in favor of tissue, embroidered with beads. Marthe Gauthier is making embroidered bags of Bianchini satin. The clasp of the satin bag is of ivory-white celluloid, tinted coroso, or shell. The tortoise-shell clasp is very expensive, but the imitation shell costs but a moderate sum, and is very generally employed.



For festive hours the bag is of silver cloth; the roses are of pink and silver; the clasp is silver. Of course the festive hours are many

At one's tailored moments an infinitesimal valise of black satin is the only thing worth considering. Pipings, strap, and pendant are blue

Some one has picked her a bunch of violets—oh, no, it's a bag. Half of it is violet silk, half is violets. The pendant is amethyst glass

MODES AND MEANS OF OUTWITTING TIME

One May Tactfully Deny the Passage of Time if One Assumes Modes with Length-giving Lines And Materials That Naturally Fall in Soft Folds

IN the selection of her clothes the woman who is no longer young and slender should choose the long lines which detract from the heaviness of the figure and materials which of their own volition assume graceful lengthwise folds. Very frequently the effect of length is best obtained by practically ignoring the waist-line. This is done successfully in the frock shown at the lower right. Satin in two tones, violet and black, is the material of this gown. The loose coat part is made of the violet satin, lined with violet chiffon. The heavy tassels with which it is trimmed give additional length of line.

Tassels are a wise choice for the older woman when it comes to the ornamentation of her clothes, for they have both grace and dignity. Silver tassels are a smart addition to the collar and the sleeves of the loose coat shown at the upper right. The coat is made of black satin with the collar and cuffs in gray satin; it is a coat which may be worn equally well for afternoon or for evening. It is obvious that it makes no attempt at giving slenderness of line but by its abandonment of the attempt it obviates any suggestion of thickness in the figure. A slender woman in such a coat would look no different from a stouter woman.

The frock shown at the upper left obtains the effect of length at the front by the continuation of the waistcoat below the belt; the outer edge of this apron-like portion forms almost one continuous line with the revers which go over the shoulders. The gown is of black satin with revers and cuffs of blue satin; the all-important vest is of blue voile-de-soie embroidered with blue and silver thread.

The serge of which the suit shown at the lower left is made is of that soft fine quality which manufacturers have but recently learned how to weave. It is as unlike as possible the old time "wirey" serge which had a tendency to stand out. The peplum of this coat gives the desired long lines, and the belt is a happy thought since it obliterates the too pronounced inward curve at the waist.

One of the all-enveloping, all-considerate wraps which is as kindly to the not-too-slender woman as to her more diminutive sister; they look alike in it. The coat is of black satin with gray satin collar and cuffs—and aren't the heavy silver tassels unusually smart

The frock may be built on up-and-down lines that fail to emphasize the joining of skirt and waist. Here the blue voile-de-soie vest embroidered with blue and silver thread continues the long line of the revers; the frock is of black satin trimmed with blue satin

Sometimes it is alone the inward curve at the waist-line that gives the lie to a youthful appearance, and then a happy thought is to have an outward curving belt which obliterates the waist-line. This suit is of blue serge with black satin revers and up-standing collar

In this frock the coat-like portion gives a graceful length of line and is yet more gracefully terminated by heavy tassels which obviate a hard cross-line. The dress is of black and violet satin, that material of which one expects and receives soft folds and drapery

SMART FASHIONS FOR LIMITED INCOMES

The Frock for Summer Days Has Added A Short Jacket to Its Charm: Thus It Adapts Itself to Various Occasions

AFTER all is said and done about the melon silhouette and puffy side draperies, there are no fewer frocks with straight and slim lines—perhaps there are even a greater number. The American woman will welcome this news, for never does she look better than in her simple costume with its straight lines. The skirt is still of medium length. However, if one really prefers long skirts, one will find them in some of the very smart afternoon dresses. One may follow one's individual requirements in regard to length of skirt, and still be smartly dressed.

CONCERNING COATS AND SLEEVES

The suit coats are quite short, just to the hips, and many of them follow Eton lines. Some dresses have ever so slight a tendency toward the short waist; this is a change from the loose moyen-âge lines of the past season. Sleeves have taken on a new look; there are two ways to wear them. If they are loose and straight from the shoulder, they are three-quarters length, but if they cling tightly to the arm they are long; many of them are long enough to fall over the hand.

As the season advances, many frocks of foulard and some of taffeta come to the fore, in all shades, either plain or figured: foulard bids fair to be one of the most popular fabrics of the season; taffeta is almost always combined with organdy in white or in some shade that harmonizes with the shade of taffeta used. Organdy blouses or tunics are charming accessories to the summer wardrobe. They are very pretty in pastel shades or in white, and are worn over satin or charmeuse skirts in black or white.

The underblouse after many years' retirement has reappeared in new guise, which is organdy. This old-blue organdy underblouse matches the old-blue taffeta jacket worn with the white rajah silk frock

The Englishwomen in munitions factories, you know, wear overalls—and there was a Paris frock with oval holes for the feet—and now this tea-gown of black and white crêpe de Chine appears with Turkish trousers

"Foulard," suggests Paris, and America adopts foulard. This gray and white striped foulard frock is trimmed with a yellow soutache belt

The three-piece costume, which, by the way, has come to include the one-piece dress and jacket, as well as the skirt, blouse and jacket, seems to be highly favored everywhere; it is both convenient and smart. At the upper left on this page is a three-piece costume that is both simple and dignified. The underdress of finest rajah is oyster white, trimmed with bands of the material worked in white soutache braid. Soutache braid is a very effective trimming and a change from the more ordinary sorts of embroidery, for embroidery must appear somewhere on almost every gown and wrap this season. The lines of this costume are perfectly straight, in spite of the slight necessary fulness; the high waist-line is effected by a narrow tied belt of the material. Beneath the simple bodice, an underbodice of old-blue organdy, shirred into a narrow band, forms the round neck. With the dress is worn a jacket of old-blue taffeta, perfectly straight, perfectly simple, and correspondingly charming. It fastens with loops and buttons at the neck and the collar; the frill at the cuffs is of crisp white organdy edged with white tatting. When one of these taffeta wraps is lined at all, it is lined with chiffon or Georgette crêpe in plain or printed design; a lining of white Georgette crêpe would soften the effect of this jacket. This is a costume that may be worn indoors or out.

The summer indications are in favor of coats and wraps in soft silks, especially in foulard, for day-time wear. These coats, of which there are both plain and elaborate examples, are to be worn instead of the sweater we have worn (and still wear—for that matter) for nearly all day-time occasions. The sketch at the lower right is of a coat of coral taffeta, embroidered in coral silk thread of a coarse fibre; it is worn over an afternoon dress of white silk jersey. The jacket bodice of the coat runs into wide sash ends at the front which are finished with a loop fringe of coral silk thread. This is the only means of fastening. The long straight skirt of the coat, which appears only at the back, is shirred into the wide belt. It is embroidered across the bottom just above the hem. It would be very effective to line the coat in coral chiffon of a lighter tone.

The increasingly popular foulard is one of those delightful materials that may be used for almost anything. It is inexpensive and at the same time effective, and it comes in every imaginable shade. In this case it is used in a costume for morning wear in the country. At the lower left is a model in which light gray stripes about an inch wide make a striking, yet dignified effect against a white ground. The peplum blouse is straight and simple; it buttons in front with round covered buttons. There is no trimming, save for a narrow belt made of lemon yellow soutache braid intertwined with narrow grosgrain ribbon in the same shade. The grosgrain ribbon is also used at the neck and sleeves. This stripes are cleverly used on the diagonal on the skirt and sleeves.

A RAISON D'ÊTRE FOR TROUSERS

Many Englishwomen who have entered munitions plants have found it necessary to adopt trousers. Possibly it is for this reason that one of the handsomest gowns shown at the Paris openings has, instead of the regulation hem at the bottom, two oval holes for the feet to be thrust through; and perhaps it was for this reason, too, that an American designer made the unusual tea-gown at the upper right on this page. Frocks on these lines seem, to our American eyes, more suitable for the informal tea hour than for daylight or evening hours. The frock is of crêpe de Chine printed in black and white. The mandarin blouse, slipped on over the head, hangs perfectly straight. The seams and edges are bound in wide loops of black and silver tinsel thread. From a short-waisted underbodice hangs the full skirt, draped into Turkish trousers. At the very bottom, just above the ankles, are openings for the feet.

In the recent lingerie sales, in Paris, Frenchwomen bought silk underwear, such as crêpe de Chine or ninon, a heavy Georgette crêpe, instead of linen, because silk is more durable, and because silk requires less of the precious heat and fuel to launder than does the linen.

The taffeta coat to this white silk jersey afternoon frock is coral colored. One will see coral this season, and one will see it embroidered in thread

THE YOUNGER GENERATION

White organdy is always pleasantly crispy and gives one a delightful sense of buoyancy; and when it is all stenciled in delicate colors and embroidered, too, just imagine the sort of charming and entirely satisfactory appearance one would make in it

Any one wearing a white organdy frock of this sort has a real excuse for being. Why, it is embroidered all over with any amount of amusing butterflies in pastel shades. Then there is a pink sash that every one, even old people, should be mad about

(Above) Remarks concerning one's immaturity would be entirely out of order in the face of a grown-up affair like this one of apple green organdy. The ruffles and sash are white organdy, and Kate Greenaway, it is evident, was the first person who thought of anything like it

(Left) Each morning, of course, must have its frock; that is what mornings are for. Any one could start the day gracefully in a frock of soft white batiste, plaited, and greatly improved by the addition of two patch pockets embroidered in old-blue. The collar and cuffs are narrowly edged with old-blue tatting

(Right) Bright yellow tatting does help a great deal when it trims the collar and cuffs of a white batiste frock embroidered in green and yellow. It is a pity that the large bow that ties the white batiste sash doesn't show. These frocks are for those who are not as young as three, and not as old as nine

MODELS FROM THOMAS AND ATWOOD

THE SUMMER HOME RE-UPHOLSTERED

Linens and Cretonnes Have a Pleasant Summer Charm

This Season Offers Fabrics of Good Color and Design

THE spring showing of imported linens, cretonnes, and similar fabrics is decidedly encouraging, considering the existing conditions in Europe and the indifferent freight service. And when to this is added the American collection which has so grown in merit as well as in size as to be distinctly noteworthy, there is little to be desired in the way of cretonnes for country house furnishings.

The Chinese influence which has seemingly swept the entire country, engulfing furniture and draperies alike, is reflected in several of the French and English linens that have recently come over, and has appeared to advantage in some of the inexpensive domestic fabrics. A rather unusual pattern of this type is shown in two views at the lower left on this page. It may be had with either a black background with the hand-blocked pattern in old red and faded tones of blue, mauve, and tan, or with a brilliant canary background, and the pattern in a cool French gray outlined in black. This is particularly good for a large room.

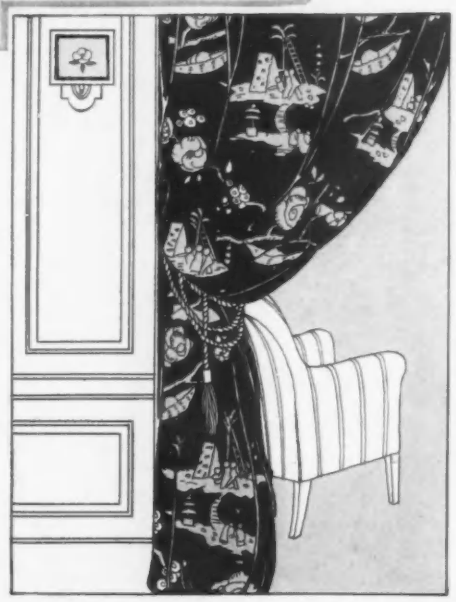
A second Chinese cretonne, imported by the same house, comes in a number of color combinations; it has the canary-colored background, with blue and rose predominating in the pattern. A cretonne in green and black is one of the most successful and is the one of which the cabinet and the little sewing-stand shown at the upper middle on this page have been covered. The smart striped cretonne which appears at the window is made to combine with this. This material makes use of the predominant tones of the other figured linen shown in the

(Above and upper middle) A black lacquer cabinet and a sewing-stand covered with linen; cabinet 4 feet high, $27.50; stand, $10.50. The striped material, 31 inches wide, $1.50 a yard

(Above) The linen which appears here is in the same design as that which patterns the cabinet. This, however, is an entirely different color combination; 31 inches wide, $1.75 a yard

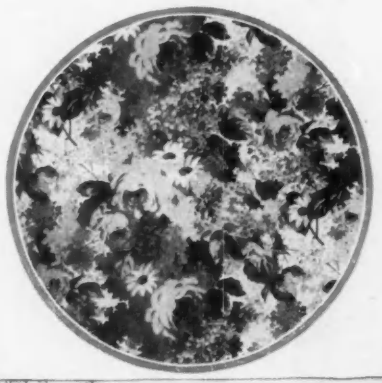
(Below) Hand-blocked linen in quaint Chinese designs and interesting colors will often obviate the difficulty in making hangings between two rooms suit both; 50 inches wide, $5.25 a yard

(Below) Cretonne sometimes comes in amusing Japanese designs. Here is shown one design that does much with lotus blossoms, many birds, and Fujiama; 36 inches wide, 55 cents

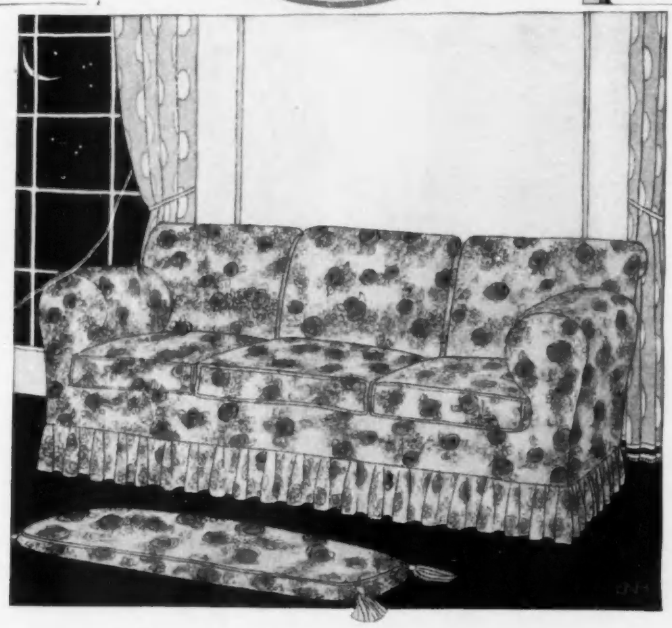


(Above) Cretonne in a graceful bird design is decorative for the summer home. As upholstery, it is very successful, and when made into over-curtains it will do wonders for the large room; 30 inches wide, $1.15

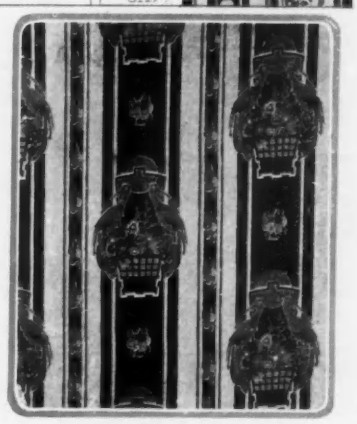
THE SOFT FLOWER DESIGNS AND THE GAY MODERN DESIGNS ARE CHARMING FOR COUNTRY USE



(Above) The material known as cotton taffeta is very good for just this sort of upholstery, and its weight makes it splendid for hangings and as upholstery, it is effective; 36 inches wide, 75 cents



Softly blended flower designs developed in natural colors are always pleasant and summery for the country home; 36 inches wide, 48 cents a yard



(Above) This is a cretonne upon which very "modern" birds perch on equally modern black baskets. The stripes are dark blue against a buff-colored background; 36 inches wide, 59 cents a yard

sketch with it. When used for chair covers, cushions, or for accessories, it appears to best advantage. The Chinese pattern is also effective with a black background, and the design is in tones of soft gray, blue, and a deep rose; the striped fabric in this case repeats the rose and black. The photograph to the lower right of the upper middle sketch on page 84 shows another combination; the background is of a greenish tan, the pattern gray, red brown, vivid blue, green, and canary yellow.

Putty color forms the background of the fabric which is shown to the right of the middle sketch on page 84. This is an excellent example of the effective and inexpensive cretonnes one can find nowadays. The gay little landscape consists of a glistening white Fujiama back of a vari-colored pagoda over which blossoms a very splendid lotus tree. Birds and butterflies in a motley of green, rose, violet blue, and mustard are against a black background; the general effect is that of an old English hand-blocked pattern.

Bird patterns are as much in demand as ever, and their effectiveness is undeniable. When beauty of pattern is supplemented by highly decorative colors, as in the design shown in the middle on page 84, the result is really charming. In this instance, the background is black, the peacock in tones of jade-green and mulberry, the foliage in dull browns, mulberry, rose, and a soft blue. Another modern design making use of the bird motif strikes a distinct note in both pattern and color and is shown in two sketches at the upper right on this page. The broad stripes are of a very dark blue against a buff-colored background. Brilliant hued birds perch on a

(Continued on page 104)

(Right) This resembles in design and color, many of the modern French fabrics; a combination of soft rose-toned flowers and light blue fruit and modest brown birds; 36 inches wide, 85 cents

(Left) This is a rather unusual type of bird pattern; its effect is rather Japanesque, which is due not only to the design but also to the clear colors used; 36 inches in width, 50 cents a yard

SEEN *in the* SHOPS

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

THE coats and one-piece frocks predicted for this season are becoming more interesting, and, as the season advances, are showing more and more variety in cut and material.

A coat that serves both for general street use and for more formal afternoon occasions is shown at the upper left on this page. It is of serge, with a choice of the smartest spring colors, including gray, beige, and navy blue. Pussywillow silk in a blue, yellow, and white design is used to line the coat. The large rolling collar makes it an excellent motoring coat. It is semi-fitted, giving a slim appearance to the figure; below the plain belt the skirt is gathered; most of the fulness lies over the hips. The big patch pockets on either side of the front hold in this fulness; the top of each pocket rolls back and fastens with large bone buttons that harmonize in color with the material. The sleeves are set in; the turned-back cuffs fasten with bone buttons and bound buttonholes.

This coat has a fitted air. It comes in various colors; $39.50. Hat of liséré straw, $13.50

A particularly smart hat, as well suited to a woman of middle age as to a younger woman, is worn with this coat. The crown and upstanding flare are of black liséré straw; the small down-turned brim is faced inside with black taffeta. A black grosgrain band and a cockade at one side lend a distinctive finish to the hat.

The melon silhouette is faintly apparent in this embroidered jersey coat. A band gathers the fulness in at the bottom; $79.50

This frock of black satin has the slender lines that are universally becoming. The collar and cuffs are faced with gray satin; $49.50

This colored tricotine coat has plaited pockets and skirt; the collar is white faille; $29.50

Many of this season's models show the influence of the melon skirt which has so quickly come to the fore, and women who are interested in the new and unusual will welcome the more conservative interpretations of it. Such an example is the jersey coat, second from the left at the top of this page. The newest feature is the band at the bottom which draws in the fulness, producing the desired effect in a graceful manner. Tan and dark blue machine embroidery trims the skirt in bands over the hips. The fulness at the back is held in by a narrow belt between the patches of embroidery at the waist-line; the same effect is carried out in front, where the belt fastens in a loose knot. The collar, gathered slightly at the back, rolls over the shoulders to form a cape; it is heavily embroidered in two bands at either side to match the embroidery on the skirt. The turned-back cuffs repeat the embroidered motifs. Shown second from the right, above, on this page, is a coat dress of black satin that is of exceptional value. It is at once youthful in design and dignified enough to suit the tastes of the elderly woman; the long straight line at the waist tends to give the figure slenderness. The dress fastens in the front and is held at the waist-line

A top-coat which combines value and modishness is illustrated at the upper right on this page. It is made of tricotine, on straight simple lines. The raglan sleeves are corded. Over the generous turn-back collar is a white faille collar to lend softness and make a becoming setting to the face. The full skirt of the coat hangs in a straight unpressed plait on the hips. To hold in some of the fulness there are large pockets laid in plaits and lined with white faille silk.

(Left) That unfailing friend, jersey, suits April's moods. This tan jersey frock is embroidered in blue silk and is becomingly shirred across both front and back; $29.50

(Right) No matter how many straight lines are drawn, there are always young persons to wear silhouettes like this in blue taffeta; $29.50. Hat of liséré straw; $15

This blouse is so popular that it comes in Georgette crêpe or crêpe de Chine, and in either white or flesh color; $5

A satin blouse is white or flesh color; $5. The liséré hat in black, brown, or green; $13.50

This white or flesh color satin blouse, $5.95. A flexible sailor of peanut straw in various color combinations; $5.75

with narrow bands of the satin. The material of the tunic over the hips is carried up to the armholes, and is fastened to the underskirt at the edge at the front and back, leaving a slight flare at the side. Black satin cording runs between black buttons at the waist-line. The collar and revers, which fall over the shoulders, are faced with gray satin. When worn closed about the neck, they show the gray machine embroidery on the under side.

AND NOW A COAT DRESS

The coat dress, again of jersey, is shown at the lower left on page 86. It is of tan jersey cloth, embroidered over the hips in a pleasing design of machine embroidery in blue silk. This embroidered section runs from the waist-line to below the deep slit pocket which closes with large colored buttons and loops. There are groups of shirring at either side of the front and across the back. A band of jersey runs under the rolling collar, and continues down the front and around to the back to form a belt; another belt, which knots loosely in front, is finished at the ends with balls of jersey cloth. This may also be had in rajah silk, and in various other colors with the embroidery in shades contrasting with the dress.

The bouffant type of frock so becoming to the young girl is shown at the lower right on page 86. From the close-fitting waist, bands of dark blue taffeta run over each shoulder and end at the top of the well-cut back which is made entirely of taffeta. The front of the bodice is of taffeta below, with a tan Georgette crêpe underbodice and sleeves. A small row of figured buttons trims the front. The sleeves are tucked and hemstitched and the underbodice is accordion plaited. Folds of flesh-colored net lend softness to the line at the neck. A belt of the taffeta crosses at the back and two ends fasten under the drapery at either side. The colors in which this taffeta frock may be had are navy blue, Copenhagen blue, gray, plum, and beige.

A charming hat in mushroom shape for street wear and more elaborate occasions is worn with this frock. It may be had in black, brown, purple, gold, or blue. The foundation is of liséré straw, and the underfacing of Georgette crêpe. Narrow faille ribbon extends in strips from the crown to the outer brim. The crown is horizontally banded at the top with the ribbon and there is a bow tied at one side of the front.

BLOUSES OF SATIN

A well-cut, well-made, washable satin blouse is excellent for tailored wear. Most women find that a blouse like the one at the lower middle of page 86 is distinctly becoming. It is made of heavy wash satin, with a soft rolling collar fastened with two large pearl buttons. The small shoulder yoke and armholes are corded with the material. The generous turned-back cuffs are also corded at the edge with satin. It comes in flesh color or white.

The becoming mushroom brim is shown here on a hat simply but effectively banded with faille, and ornamented with a large flat bow at one side. The hat of liséré straw has a satin facing and comes in black, brown, and green.

The soft frilled blouse that holds its place in the wardrobe of most women is illustrated second from the left on page 86. It may be had in either crêpe de Chine or Georgette crêpe, in white or flesh color. The deep plaited ruffle falls softly over the shoulder and has an edge finely hemstitched. The collar, which opens at the throat, is trimmed with rows of hemstitching. The full sleeves are caught at the wrist with tight cuffs, hemstitched and frilled like the collar.

A blouse of unusual distinction is illustrated second from the right at the bottom of page 86. It may be had in a heavy quality of white or flesh-colored washable satin. The wide satin collar has deep points in the front, and is edged with a narrow plaited ruching. This plaiting appears also between the fine groups of tucks at the front of the waist and down either side of the fastening, which is held with mother-of-pearl buttons. The deep cuff is tucked and is edged with plaiting.

A large upturning sailor hat that is easily twisted into a variety of shapes is worn with this blouse. It may be had in many smart color combinations such as gold and blue, blue and white, black and white, and others. The crown and upper brim are of white peanut straw, with a facing of black liséré straw. A black faille band is tied in a bow with long ends at one side.

A blouse which shows a pleasing development of the chemisette is shown at the upper left on this page. It is of unusually fine wash satin, in flesh color or white, with a front laid in fine tucks in a round vest, bound at the outer edge with the material. The turned-back collar is pointed over the shoulders and extends in narrow strips to the waist-line in the front. The waist fastens with pearl buttons. The collar and yoke and smart pointed cuffs are bound with the material.

(Above) Her brother himself is not more tucked and tailored than woman when she chooses to be; here flesh-colored or white wash satin is bound with satin piping; $7.95

(Right) A sheer plain petticoat of flesh-colored crêpe de Chine is $4.95. A more elaborate lace-trimmed crêpe de Chine petticoat in flesh color or white; $3.95

(Above) Touches of color appear on some of our pleasanter spring blouses. This blouse of white crêpe de Chine is piped with red, new blue, or green; $7.50

Paisley coloring is appearing in veils; the silk mesh of this veil is black, and it is embroidered where it covers the hat, in Paisley tones; $2.39

(Below) Simple lines, hemstitching, and ball buttons befit a tailored satin blouse. It comes in flesh color or white; $6.95

The veils which trim our hats now leave a plain mesh over our faces; this black silk mesh veil is decorated with silver and black; $6.50 a yard

OVER-THE-HEAD BLOUSES

Some of the smartest blouses are put on over the head. A bit of color is often used effectively, as on the simple blouse at the upper right on this page. Bright red, new blue, or green in a piping edges the wide collar of crêpe de Chine, and outlines the small vest in the front. A row of ball buttons in the same color trims the middle of the vest and the deep cuff, which runs up in a point almost to the elbow. The blouse comes in heavy white crêpe de Chine.

The distinct feature of the blouse at the middle below is its deep collar and its smart hemstitched vest. It fastens with ball buttons, which also trim the long-pointed cuffs that are set in with cording. The material is satin, and it may be had in flesh or white.

Of the two petticoats sketched in the middle of this page, one is of flesh-colored crêpe de Chine gathered on an elastic band; the flounces of chiffon cloth are tucked with fine tucks on either side of the wide one. The ruffle is headed with hemstitching; the underflounce of chiffon cloth lends fulness to the skirt. Shown in the same sketch is a petticoat, suitable for evening wear, in excellent materials. Fine thread lace is set into the flounce of crêpe de Chine in points, and a band of satin ribbon trims the bottom. A bow of the same ties at the top of the flounce, and lends daintiness and color to the petticoat. The body of the skirt is of white or flesh-colored crêpe de Chine with an elastic band at the waist-line.

VEILS AS TRIMMING

The Paisley coloring is seen this year in the smart veilings. There is a tendency to have the design trim the hat, leaving a plain mesh over the face. A very smart example of this is shown in the veil at the lower right. The small design over the hat is in Paisley coloring, surrounded by black scroll designs on a black mesh. Metal is also used to striking advantage on the veils. The one illustrated at the lower left has silver leaves and berries with a stem design, and an outline of black silk, on a black mesh.

There have been many prophets this year who have foretold the decline of the sweater coincident with the rise of the coat, but as the season advances it is evident that the sweater is still in very high favor, particularly when it is made of Shetland wool or of very good silk. The pastel shades are most popular for them; flesh pink leads biscuit color, maize, and a light violet in acceptability. The only brilliant color accorded prominence is coral, presumably because it is the most becoming of the warm shades.

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A complete description of these and the following patterns will be found on pages 106 to 110

Frock No. G3805. Either chiffon or satin might be used for an afternoon frock trimmed with embroidered bands of filet lace

Waist No. G3809; skirt No. G3810. A satin afternoon dress with separate waist and skirt is trimmed with patterned chiffon

Frock No. G3806. The afternoon frock of chiffon or satin may be embroidered or trimmed in lace

Frock No. G3807. The embroidered underdress of an afternoon tea frock is of chiffon, the overdress of crêpe or satin

Frock No. G3808. Cluny lace and a touch of hand embroidery trims this formal chiffon frock

Waist No. G3772; skirt No. G3773. This blouse is cut kimono-fashion. Stitching is the trimming

Waist No. G3493; skirt No. G3494. The unbroken line in tunic and bodice is always slim and becoming

Waist No. G3617; skirt No. G3618. The slip-on overblouse may be of embroidered satin or crêpe de Chine

Waist No. G3774; skirt No. G3775. A cleverly cut blouse is in one piece; this new skirt is also one piece

THERE ARE TIMES WHEN THE AFTERNOON DRESS CHOOSES TO BE DELIGHTFULLY INFORMAL; SUCH WAS THE CASE WITH THESE FROCKS

Waist No. G3796; skirt No. G3797. One way to achieve the barrel silhouette is by ornamented pocket flaps

Frock No. G3545. The bodice is cut long enough to turn up its embroidered ends to make pockets

A complete description of these and the following patterns will be found on pages 106 to 110

Waist No. G3792; skirt No. G3793. The overblouse may be of a material and color to contrast with the skirt

Waist No. G3564; skirt No. G3565. This barrel skirt is cut in but two pieces with a width of two yards

AN UNUSUAL BELT OR POCKET GIVES A SMART TOUCH TO THE SIMPLEST FROCK

FROCKS FOR MORNING WEAR ARE EASY TO CONSTRUCT AND COMFORTABLE TO WEAR

Frock No. G3425. The simple well-cut frock of serge or silk is suitable for almost any informal occasion

Waist No. G3764; skirt No. G3765. Silk jersey is suitable for this slip-on blouse and the skirt of contrasting color might be one of the new figured sports silks

A complete description of these and the following patterns will be found on pages 106 to 110

Frock No. G3499. A one-piece frock which would be effective made either in serge or in tub materials

Waist No. G3749; skirt No. G3750. The slip-on blouse makes an interesting feature of a double and divided waist-line

Waist No. G2498; skirt No. G2190 The well-cut, well-tailored separate waist with skirt two and a quarter yards wide

Frock No. G3794. The dress is cut in two pieces, with a novel applied peplum to form the roomy pockets

Frock No. G3638. A one-piece frock with a skirt thoughtfully provided with plaits that insure freedom

Waist No. G3653; skirt No. G3654. A new and smart way to combine two materials in the simplest form

Coat No. G3692; skirt No. G3693. The collar, the cuffs, and the facing of the coat are features to note

Coat No. G3754; skirt No. G3755. The coat is slashed to give a becoming slim line at the side fronts

Coat No. G3686; skirt No. G3687. It simplifies matters to cut the collar and waistcoat in one piece

Coat No. G3752; skirt No. G3753. Complementary lines in both coat and skirt are to be noted

SEVERELY TAILORED OR BUILT ON INFORMAL LINES, A SUIT IS A SPRING ISSUE NOT TO BE AVOIDED

Coat No. G3714; skirt No. G3715. The front and back sections of the coat are cut in one piece to give few seams

Coat No. G3690; skirt No. G3691. A new and becoming belt-line as well as a new yoke-line are agreeable touches

A complete description of these and the following patterns will be found on pages 106 to 110

Coat No. G3789; skirt No. G3790. Machine stitching acts as trimming

Coat No. G3319; skirt No. G3320. The belt holds the fulness in place

(Below) Coat No. G3682; skirt No. G3683. The coat is designed to be equally effective worn either closed or open

MORNING SUITS OF SERGE OR JERSEY,

DESIGNED TO START THE DAY RIGHT

Coat No. G3551; skirt No. G3552. A suit coat of this length may also be worn as a separate top-coat

Coat No. G3507; skirt No. G3508. The collar, the line of the peplum in front, and the skirt lift the suit above the commonplace

Coat No. G3760; skirt No. G3761. Here the cut of the pockets is used to give the wide silhouette

Coat No. G3758; skirt No. G3759. A straight youthful line is very effective in a serge coat

A complete description of these and the following patterns will be found on pages 106 to 110

Coat No. G3762; skirt No. G3763. The pockets of the coat are cut in one with the side fronts

Coat No. G3712; skirt No. G3713. The coat may be worn open from the waistline when the collar is turned far back

Coat No. G3651; skirt No. G3652. A two-piece skirt of two and a half yards width is smart with a Norfolk coat

Coat No. G3710; skirt No. G3711. The collar as well as the cut of the pockets recommends this model of silk jersey

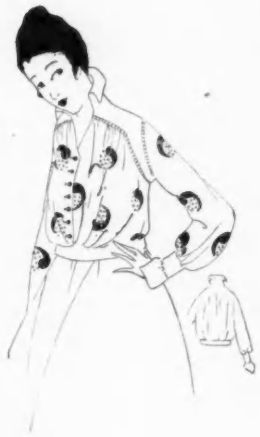
THAT INDISPENSABLE, THE SEPARATE BLOUSE, HAS HERE TAKEN MANY PLEASANT FORMS; PRACTICAL SKIRTS ARE CUT ALONG SMART LINES

Blouse No. G2880. The collar cut in one with the fronts of the waist and seamed at the back, gives a becoming line

Blouse No. G3450. A surplice collar of figured material adds chic here

A complete description of these and the following patterns will be found on pages 106 to 110

Blouse No. G3748. A peplum blouse with separate kimono overblouse are included in one pattern



Blouse No. G3142. One way to cut a yoke and effect an unusual line

Blouse No. G3489. The collar, front vest, and cuffs may be of crêpe or satin, the blouse of matching or contrasting chiffon

Blouse No. G3740. The peplum and blouse are cut in one; the blouse opens at the side front

Blouse No. G3678. Rose batiste for the vest and white batiste for the blouse are suggested for this design

Blouse No. G3639. A blouse that may slip on over the head or may be opened at the side front

Skirt No. G3667. The pockets and yoke are cut in one

Skirt No. G2771. Crêpe or satin are suggested for this

Skirt No. G3668. The front gore is in one with pockets

Skirt No. G3320. The skirt is two and a half yards around

Skirt No. G3724. Cut in four pieces; it is a barrel skirt

Skirt No. G2798. This skirt is cut slightly circular

BLOUSES THAT COULD BE MORE ELABORATE, BUT NOT SMARTER; SPORTS BLOUSES CUT AS THEY SHOULD BE

Blouse No. G3811. The collar is equally becoming buttoned or unbuttoned on this blouse

Smock No. G3334. Hand-smocking at the front and wrists is used to trim a garden smock which is cut in two pieces

Blouse No. G3813. The draped cowl collar, as well as the pockets, are well advised here

Blouse No. G3677. A sports blouse with a minimum of seams is made to slip on over the head

Blouse No. G3319. Shantung or handkerchief linen would be equally attractive for this blouse

Blouse No. G3814. The blouse to be slipped on over head or opened at the side

Blouse No. G3812. Hand-smocking trims the blouse and it opens at the side front

Coat No. G3421. Sports coats are splendid when equipped with large convenient pockets

Blouse No. G3815. To combine materials effectively is an art this blouse knows

A complete description of these and the following patterns will be found on pages 106 to 110

THE MATERIALS OF THE SEASON DEMAND SOFT CLINGING LINES; THESE FROCKS HAVE THEM, AND HAVE YOUTH BESIDES

Evening dress No. G3703. A one-piece frock which opens invisibly at the left shoulder

Waist No. G3453; skirt No. G3454. Metal brocade is suggested for the bodice here

Evening dress No. G3699. Straight of line and with a width adequate for dancing

A complete description of these and the following patterns will be found on pages 106 to 110

Waist No. G3801; skirt No. G3802. A formal afternoon dress which may be worn for an informal dinner frock

Evening dress No. G3626. A new and simple way to achieve the becoming and favored tunic line

Waist No. G3541; skirt No. G3542. Designed for a tulle skirt which can be weighted at the edge to make it cling closely

Waist No. G3546; skirt No. G3547. A simple dancing frock with a skirt four yards round

Waist No. G3701; skirt No. G3702. A new way to make the black satin frock is to trim it with Chinese jet tassels

CLOTHES FOR CHILDREN MAY WELL BE PRACTICAL, BUT THEY SHOULD ALSO BE INDIVIDUAL

Child's Suit No. G3673. Coat and skirt are included in this two-piece suit pattern for a small girl

Boy's Rompers No. G3011. At the center back and across the waist-line in back is the opening of these rompers

Boy's Suit No. G3778. A boy's suit includes the kimono blouse and trousers in one pattern

A complete description of these patterns will be found on pages 106 to 110

(Above) Boy's Suit No. G2460. A David Copperfield suit includes the blouse and very cleverly cut trousers

Child's Frock No. G3672. The yoke and sleeves are cut in one piece; the trimming forms a little pocket

Child's Frock No. G3379. A play frock with a kimono cut may have the yoke in one piece and the frivolous skirt in another

Child's Frock No. G3447. A practical play frock has raglan sleeves and is cut in three pieces

Child's Smock No. G3073. A child's washable play smock which is slashed at the center front so it may be slipped on easily

Child's Coat No. G3117. Out-door play demands a top-coat of this sort

Child's Frock No. G3671. But two pieces form this tiny kimono play frock

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WHAT THEY READ

OUT of the present war have come many literary reputations, some of continental writers hitherto little known among the English-speaking peoples, as Cammaerts and the lamented Verhaeren, the Belgian poets, neither young and the latter among the greatest poets of his time. Others who have won for the moment, at least, a distinguished place in popular interest are the young literary men sacrificed to the war god on one or another front of battle. Rupert Brooke is perhaps the man among these young heroes to reap the greatest fame. His singularly distinguished personality had even before the opening of the war called forth the interest of all who knew him, and this distinction joined to the manner of his early death won perhaps some praise for his work as poet and prose writer to which he is not fully entitled, brilliant though he was in performance and promise. Even Henry James was driven a little from his coolly critical self when he came to deal with Brooke in an essay of singular weight and charm. Allan Seeger, the young American poet, who gave his life for the cause of the Entente, has also been somewhat overrated as a poet, though his gift was notable. Harold Chapin, an American by birth and ancestry, though a life-long resident of England, also perished nobly in self-forgetful service when he had abundant excuse in his domestic responsibilities at least to delay volunteering in the cause of his adopted country. Mr. Chapin has attracted less attention than Rupert Brooke and, on this side of the water, hardly more than Allan Seeger, though in his professional gifts and his rare personality he vied with both. The published letters which he sent home help to interpret the charming countenance that forms the frontispiece to the memorial volume embodying these rare and revealing fragments. His plays, however, almost unknown here as yet, all written before he had reached the age of twenty-nine, are not only of a positive merit entitling them to stand with the best current stage literature, but they seemed to promise him a mature career of the most distinguished kind as playwright. Humor, insight, sympathy, a feeling for the picturesque and effective in stage setting and for the loveliness of nature, all appear in these plays, from his one-act curtain raisers to his full comedies. Again the untimely fate of these young men gives new meaning and pathos to the saying, "Death loves a shining mark."

SOLDIER AND DRAMATIST: BEING THE LETTERS OF HAROLD CHAPIN, American citizen, who died for England at Loos on September 26, 1915, will stir anew the regret of those who had already realized the loss to life and letters from this young man's death, and will accentuate for every reader the ruthless demand of war for the best that nations have to give. Sidney Dark's brief biographical sketch, done with taste and sympathy, tells us of young Chapin's American birthright in old New England stock of Huguenot origin and of his removal in 1888 at the age of two-and-a-half to England, where his after life was passed. His mother went upon the stage, and the boy also was an actor from tender years, though he early developed talent as a producer and genius as a dramatist. Married at twenty-four, the great war found him four years later a happy husband and father and a recognized dramatist of distinguished accomplishment and rare promise. William Archer, who contributes to the book a critical estimate of young Chapin's work, says that no more clearly indicated man of genius, except Rupert Brooke, has been sacrificed to this war. In spite of much that might have fully entitled him to stay at home and go on with his career, the young dramatist felt an irresistible call to serve the land of his adoption, and he early volunteered in the Royal Army Medical Corps of the Territorials. His first service was the hardest and coarsest toil in a home encampment, and later he went to the front. Here he perished when the war was but a year old, in the heroic effort to rescue a wounded man between the trenches. The letters that make up the bulk of this book, to his wife, his mother, his little son, and a few whimsical ones to his dog, reflect the cheerful, loyal, affectionate, and modestly courageous man that he was. They show also, as do his brilliant plays, the keenly sensitive observer, the democratically sympathetic student of human life and conditions. Two portraits that truly adorn the book are as revealing as the text, and dull must he be who can look into this face unmoved at the thought of its fine promise insufficiently realized. (London: John Lane, The Bodley Head; New York: John Lane Company; $1.25.)

NEW POEMS AND AN OLD PLAY

MISCELLANEOUS POEMS, by "MICHAEL STRANGE," is a thin volume written by an extremely good-looking young woman, if one may trust the frontispiece portrait. These poems are partly in an extremely free verse, often not to be distinguished from prose, and partly in conventional verse forms, not exhibiting great skill or suggesting great pains and seldom distinguished by lyric charm. If one may trust the somewhat contradictory indications of the poems, the author permits herself to set down here the changing moods of one who believes most of the time that human life is necessarily drab, who rebels at the fettering conventions by which the world seeks to make us all alike, and who even admires disease—perhaps because nature is normally healthy. On the whole the most successful poems are those that sound a note of sadness bordering upon despair. Many of the phrases, evidently intended to convey something, will be meaningless to most readers, and some figures of speech are based upon unverities, as "For even as hothouse flowers expire at the touch of a weed." Even free verse can hardly make us accept

(*Continued on page 100*)

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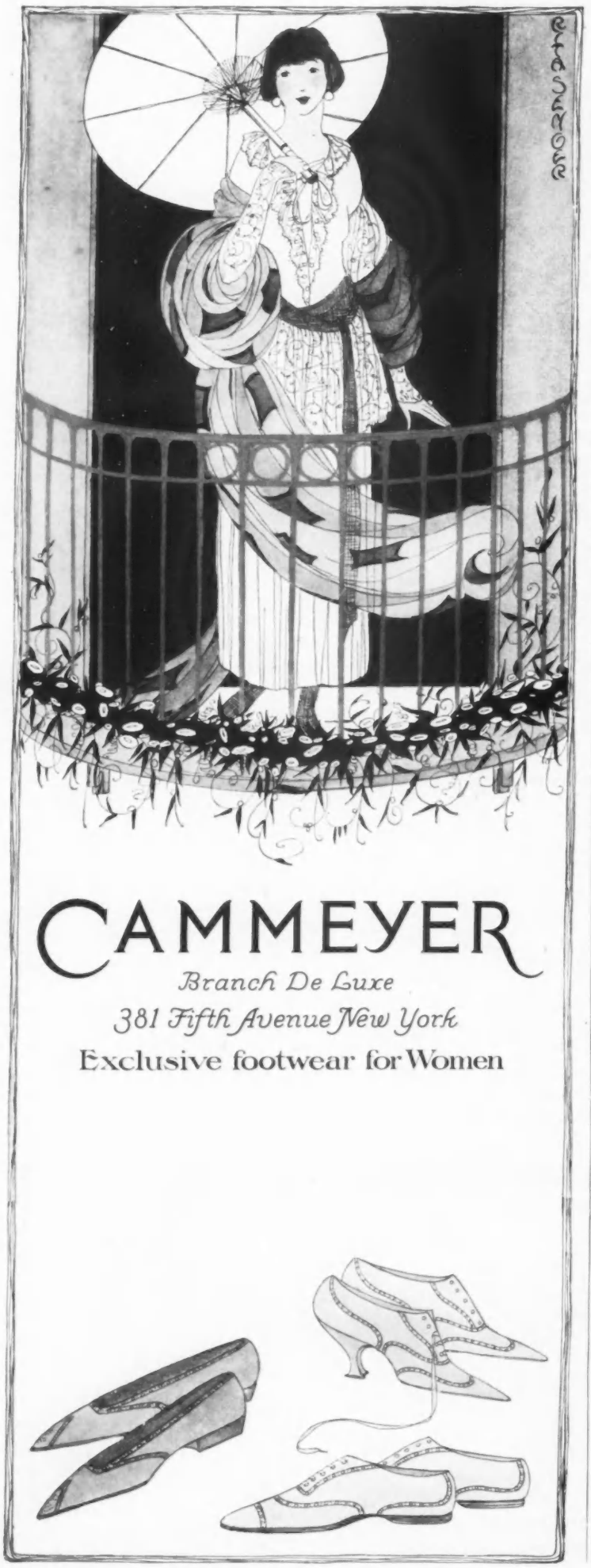

WHAT THEY READ

(*Continued from page 98*)

"poem" as a good rime for "foam." One of the most successful of the poems is "January Morning":

How grey the city day!
How heavy with despair,
The very hush of wind
Is imminent with care.
O! how my spirit fits
The pressure of this sigh
And groans beneath a wish
To vacillate and die!

A morning when 'tis dull to live,
And still more dull to die;
A morning when 'tis sad to laugh
And more sad still to cry;
A morning that is grey with mist
And heavy with the rain,
As if the air were drenched in tears
Upon a wind of pain.

(New York: Mitchell Kennerley; $1.25 net.)

THE OLD WIVES' TALE, by George Peele, presents an "edited" version, with no essential departure from the original text (through the addition of some foreign matter), of the Elizabethan play upon which Milton founded in some sort his exquisite masque of "Comus," spoiled for the rising generation as a required study for college entrance. Professor Frank W. Cady, of Middlebury College, Vermont, edits the play with an introduction and gives the text as used when the play was given six years ago at the college named. A critical introduction by the editor puts the play in a new light, and he finds the work especially significant as being presented from the peasant point of view. How he failed, by the way, when discussing the question of point of view in the plays of Shakespeare's contemporaries, to mention that delightfully democratic thing, "The Shoemaker's Holiday" of Thomas Dekker, it is hard to guess. He might wisely have noted, too, in what he says of the fashion in which the improbabilities of "The Merchant of Venice" were accepted by the audiences of Shakespeare's day, that to Englishmen of that time Italy was the land of romance, of beauty, of culture, where anything might happen, a strange and beautiful country whence came music, fashion in dress, exquisite light masques of the stage, masterpieces of sculpture and painting, and all lovely things strange and new to the stolid Islanders whom Elizabeth ruled. Peele's little play wins a new significance, and deserves to win a new "public" in Professor Cady's edition. (Boston: Richard G. Badger; 60 cents net.)

On the hand of "Judith," as portrayed by the sixteenth-century Lucas Cranach, only the middle finger escapes the prevailing rings, and the glove is split to display this jewelry; from "Rings for the Finger," by George Frederick Kunz

THE LONG STORY OF THE RING

RINGS FOR THE FINGER, by George Frederick Kunz, Ph.D., Sc.D., A.M., puts into nearly four hundred royal octavo pages a vast deal of varied information about the subject indicated in the title, together with nearly three hundred illustrations, some of them richly done in colors. Mr. Kunz is a specialist in gems who has written other volumes, great and small, upon subjects related to his specialty. In undertaking the present volume he would probably be the first to own that neither this nor several such volumes could be truly exhaustive. His book is encyclopaedic in its range, but the subject would require something encyclopaedic in size to set it forth adequately in all its aspects. The author has discussed the origin of the ring, a matter of conjecture, its purpose, the methods of wearing, forms, materials, history, rings for special occasions and uses, the rings of various nations, magic and talismanic rings, and those for healing. Of course the wedding ring and the betrothal ring occupy much space in both text and illustrations, as also rings of religious use and significance. In discussing the various aspects of the subject, Mr. Kunz introduces anecdote, jest, and serious history. He has gone to original sources for some of his information and has obtained valuable aid in his researches from the curators of the great museums. His "acknowledgments" to persons and institutions cover more than two closely printed pages. To learn what this book contains would require the ransacking of many a large library. Mr. Kunz writes clearly, but without literary distinction or charm and too often with a sort of ponderous impressiveness, doubtless dictated by a somewhat solemn sense of his subject. As to the illustrations, they are of many kinds and varying significance. Some of the most beautiful, as, for example, the distinguished frontispiece in colors, have manifestly been used for decorative effect rather than with true illustrative purpose. The intent, of course, was to produce not only an instructive treatise, but a costly and splendid volume. Some of the portraits thus introduced for decorative effect are of rare beauty and interest. The page given to Shakespeare's ring has genuine interest, and many will be pleased to see the cut of President Wilson's signet ring, with its inscription in shorthand. This is a book for the lover of quaint information and the collector of notable volumes. Many doubtless will remove its richly tooled cover in cloth and dress it in crushed levant or some such fitting garb. (Philadelphia: J. B. Lippincott Company; $6.50 net.)

MIRRORS OF MODERN LIFE

BITTERSWEET, by Grant Richards, who seems to find writing his own novels pleasanter if not more profitable than publishing those of other persons, tells with sufficient reticence a tale of "illicit relations," which illustrates once more Byron's poetic assertion:

"Man's love is of man's life a thing apart;
'Tis woman's whole existence."

Mr. Richards's story illustrates, also,

(*Continued on page 102*)

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WHAT THEY READ

(*Continued from page 100*)

the strange duality of affection possible to some men, perhaps to most men. Finally, it shows the power of a self-forgetful, deep, and essentially pure passion to keep a woman, as it were, clean of the mire in which she treads professionally, to ennoble her ideals and bring out the best of which she is capable. The heroine of the tale is a danseuse in a flash restaurant, where she must, "as per contract" with the proprietor, so charm men that they shall spend money freely on her and on the place. We are to understand that she is not a strumpet, though some of her comrades are such, and she knows the whole squalid story of the night life in Paris and at the fashionable water cures such as Aix-Les-Bains. The situation as finally created is far from impossible, though Mr. Richards hardly prepares us sufficiently for the happily married man's easy yielding to the temptress, whose love eventually proves so much sweeter, purer, and deeper than his. Perhaps the author might have spared us some of those hideous scenes of "pleasure" found by youth and age along the "Boule Miche," and in the resorts of Montmartre, but even this he has done without a too offensive realism. The lesson of charity is powerfully taught in the character of the danseuse, and in her reckless readiness to sacrifice her earnings for the sake of more degraded and less successful sirens. We leave the girl at last to a fate too easily guessed, while the man returns to the respectability of ordered domestic life and active business. Mr. Richards has made a story, not indeed for school girls, but enthralling and significant to men and women. (New York: Dodd, Mead and Company; $1.40 net.)

THE GIRL, by KATHERINE KEITH, takes the form of an autobiography from childhood to young womanhood. Although the indications as to time and place are somewhat indefinite, the story seems to be that of a girl of the middle west, born to comfort and social distinction, who quarrels with her surroundings and takes a course disapproved by her family. As a picture of childhood, the earlier part of the book has the merit of truth to nature. Later there is a vast deal of trivial matter that the author seeks to invest with significance, but merely succeeds in making dull. With the approach of womanhood come some mild adventures of emancipation, but the tale here takes on an air of unreality. Totally insignificant utterances and incidents are cited without effect. The Girl's love affairs are not especially moving, and most readers will wonder why so much meaningless dialogue is chronicled. Part of the volume originally appeared in a magazine, and there seems no good reason why the matter should have been expanded and published in book form. The publisher's suggestion that the author is "in a sense an American Marie Claire" will hardly serve to stimulate interest in these pages. (New York: Henry Holt and Company; $1.35 net.)

THE HILLMAN, by E. PHILLIPS OPPENHEIM, seems to be one of those highly romantic things that the author turns off with his right hand while his left is engaged in doing a thriller of far wilder adventure. In other words, "The Hillman" is in the author's milder style, done, so to speak, with the soft pedal on. His scene is laid partly in London, partly in the lovely hill country of Northern England, that region of serene lakes, lone heights, secret valleys, delicious aloofness, and perfumed peace. Perhaps Mr. Oppenheim does not realize the parallel, but those who recall the stir caused by the almost forgotten novels of William Black will discover in this novel a resemblance, not of style, indeed, be it said in deference to Mr. Black, but in shift of scene from north to south, in the alien intrusion of the simple northerner into the artificial society of the British capital, and in the mating of masculine rural simplicity with the sophisticated woman of the stage. It was not wise of Mr. Oppenheim to wake memories of a subtler man, but Mr. Oppenheim's readers, luckily for him, are mainly those who care naught for the fiction of yesterday. (Boston: Little, Brown and Company; $1.35 net.)

OH, MARY, BE CAREFUL, by GEORGE WESTON, puts an innocent, ingenious, and not too improbable thistledown romance into less than two hundred duodecimo pages, and does it with a light touch and no little humor. Mary of the tale inherits a fortune with a string to it from a man-hating aunt, who warns her niece in a final letter to be careful how she marries, indicates certain tests by which a prospective husband may be gauged, and gives Mary's fortune to an asylum for feeble-minded girls on the day that she becomes a wife. The tale is mostly occupied in showing how Mary dismissed several suitors until she found one worth $50,000, and those who are not looking for problem, scandal, high wisdom, or wild adventure in a story will find Mary's career on the road to matrimony an agreeable and restful time-killer. (Philadelphia: J. B. Lippincott Company; $1 net.)

THE UNWELCOME MAN, by WALDO FRANK, pictures the vain struggle of an unusual child, youth, and man against the conventions of home, school, college, and society in the large. Mr. Frank, apparently a pupil of Nietzsche, and a believer in the "superman" notion, has also been influenced by a good deal of recent British fiction dealing with life at school and university. His story, as a study of morbid psychology, a phrase that he would perhaps contest, has interest and distinction. Wherever the Unwelcome Man, who was an unwelcome baby, finds himself, he feels the irking weight of convention. At home he is disliked by most members of the family, a somewhat unusual phenomenon in American life, and, indeed, the home of the Burts suggests some recent fictional British homes, rather than the family life of our own people, which is certainly distinguished for an intensity of mutual affection rather rare in human annals. At college, Quincy Burt finds himself an odd number, because he comes up from no recognized preparatory school and declines, after a little, to seek distinction in athletics or to struggle for election to college clubs. Quincy's love affairs are marred by the uncertainty bred of his vain struggle against conventions, and his business career suffers from the same cause. In the end, we leave Quincy to the uncertainties of a future concerning which his past prognosticates nothing cheerful. Mr. Frank's style is somewhat labored, and he needs to cultivate an ear for linguistic cacophonies in order not to offend the more sensitive ears of readers who have acquired such culture. (Boston: Little, Brown and Company; $1.50 net.)

KING OF THE KHYBER RIFLES, by TALBOT MUNDY, reads a good deal like Kipling plus red pepper, or to vary the figure, Kipling plus strontium light unlimited, the Kipling of twenty-five years ago, when he reveled in the mystery and romance of India, and believed all things possible of the British army officer. If you are tired of work, too tired to read the modern novel with a "message" or a propaganda, and you don't demand probability, but seek mystery and romance and adventure, by all means sit up with "King of the Khyber

(*Continued on page 104*)

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WHAT THEY READ

(*Continued from page 102*)

Rifles," but don't believe that you are learning from its pages India or human nature. Mr. Mundy's text is about as true to the facts of Indian life as the big, showy illustrations that Joseph Clement Coll provides to make the casual customer at the bookseller's counter as he idly spins the pages from the ball of his thumb, resolve to buy and read what Mr. Mundy has written. (Indianapolis: The Bobbs-Merrill Company; $1.35 net.)

SLAVES OF FREEDOM, by CONINGSBY DAWSON, comes nearer being a novel with a direct "purpose" than any of the author's earlier books. He endeavors in this story to pillory the girl that "doesn't know her own mind", that prefers the flattering perfume of love, a succession of sighing lovers to whom no important favors are granted, rather than that "egotism of two" which love is said to be, which marriage ought to be. Two men in the book are the victims of such women, and one of these men, as a little boy, is in a way the victim of her who holds so lightly the other man. The child-love for a beautiful grown woman is charmingly portrayed, is, in fact, by far the best thing in Mr. Dawson's story. There are many things in the book, by the way, besides the several love affairs,—a comic element furnished by the Sheerugs, husband and wife, and Mr. Hughes, and the idyllic touch found in the artist and his household. There are, also, good rustics and sufficiently truthful depictions of life as it is lived in three great capitals, one of them New York. Willy Pogany provides charming decorative "end papers" to the volume. (New York: Henry Holt and Company; $1.40 net.)

THE SECOND EMPIRE PRINT MAKERS

FRENCH ETCHERS OF THE SECOND EMPIRE, by WILLIAM ASPINWALL BRADLEY, comprises seven finely illustrated articles which have been contributed by this author, within the last five years, to that invaluable friend of print-lovers, "The Print-Collector's Quarterly," now published by the Museum of Fine Arts, Boston, under the direction of their able Curator of Prints, Mr. Fitzroy Carrington.

The invention of the photogravure process, affording an inexpensive means of illustrating books, has proved not, as was once feared, the deathblow to etching, but its salvation. At the present time, the art of the etcher, freed from the commercial taint that came with its use for book illustration, is again attaining to its true position as an original and creative art and is entering upon its first true revival since that which culminated in the great etchers of the Second Empire.

The greatest of these etchers of the Second Empire was Charles Meryon, and to him are given the first two of Mr. Bradley's articles. Through these pages moves the strange pathetic figure of the great French etcher, gifted with unequaled genius, yet set apart from all men by the strain of madness which he himself was incapable of realizing. We see him in intimate fashion through the letters of Baudelaire, who was one of the first critics to recognize the worth of Meryon's work and to interest himself in practical assistance to a fellow-artist incapable of conducting the business side of his life. Meryon was poet as well as artist, and fragments of his verse given in these articles disclose his fantastic imagination, his somber mystic vision. Many reproductions show the wonderful "Eaux-Fortes sur Paris," those superb visions of old Paris, on which rests Meryon's fame which grows greater every year.

The third article is devoted to Maxime Lalanne, for whom Mr. Bradley would claim a rank higher than that which is usually accorded to this artist who has marred his fame by too often placing his undeniably high gift at the service of mere prettiness. True it is, however, that the artist should be judged by his accomplishment, not by his failures, and much, indeed, is accomplished in such etchings as "Bordeaux, Quai des Chartrons," with its sweeping space and infinite variety, "La Haag-Poids de la Ville d'Amsterdam," of superbly expressive line, and that long dazzling reach of shining sand and cliff, known as the "Plage des Vaches Noires, Villers."

"Some French Etchers and Sonneteers" groups a half-dozen men of the period. Those interesting people, Edmond and Jules de Goncourt, are the subject of one article and many portraits, the accomplishments of French artists during the siege of Paris and the Commune make up an adventurous chapter, and the book closes with an excursion into the allied field of lithography, with Corot. (Boston: Houghton Mifflin Company; $1.50 net.)

FOR THE SUMMER HOME

(*Continued from page 85*)

black lattice-work basket filled with conventionalized flowers in blues, greens, and pinks. These colors are repeated in the narrower stripes.

The bird of Paradise shares honors with the peacock in its endurance from season to season. The former makes its spring appearance on the heavy cotton taffeta such as shown at the upper left on page 85. This is a rather neutral tan color, striped in black and mustard and has a fine stripe of a contrasting tone in peacock blue or copper color. This tone again appears in the flowers, while the foliage is green. The weight of this material makes it excellent for hangings or upholstery while its subdued yet rich tones make it a practical choice.

Quite a different type of bird pattern shows gaily colored humming birds among equally brilliant flowers and foliage. The pattern is rather Japanese in character and the clear colors used—rose, green, and mustard against a clear white background, add to its charm. A sample is illustrated at the lower right on page 85. The same colors are used with equal effectiveness against a background of black, light blue, gray, beige, green, rose, or mustard, and an unusual effect is given on a natural linen-colored background with the pattern in gunmetal and gray tones lightened by rose flowers.

Essentially French in character is the design illustrated at the lower middle and left on page 85. This is developed in soft rose-colored flowers and clear light blue fruit surrounding two modest brown birds who perch on an old-fashioned urn.

There is never a season when a softly blended flower design of the type shown in the middle and at the upper middle on page 85 is not in demand. Fashions may change, but certain rooms in summer homes owe their appeal to a use of just such fabrics which repeat the colors of the gardens out-of-doors. This cotton taffeta is most unusual in color for so inexpensive a fabric. One rendering combines yellows, cool greens, and mauves, while another is a blend of rose, blue, blue-violet, and green.

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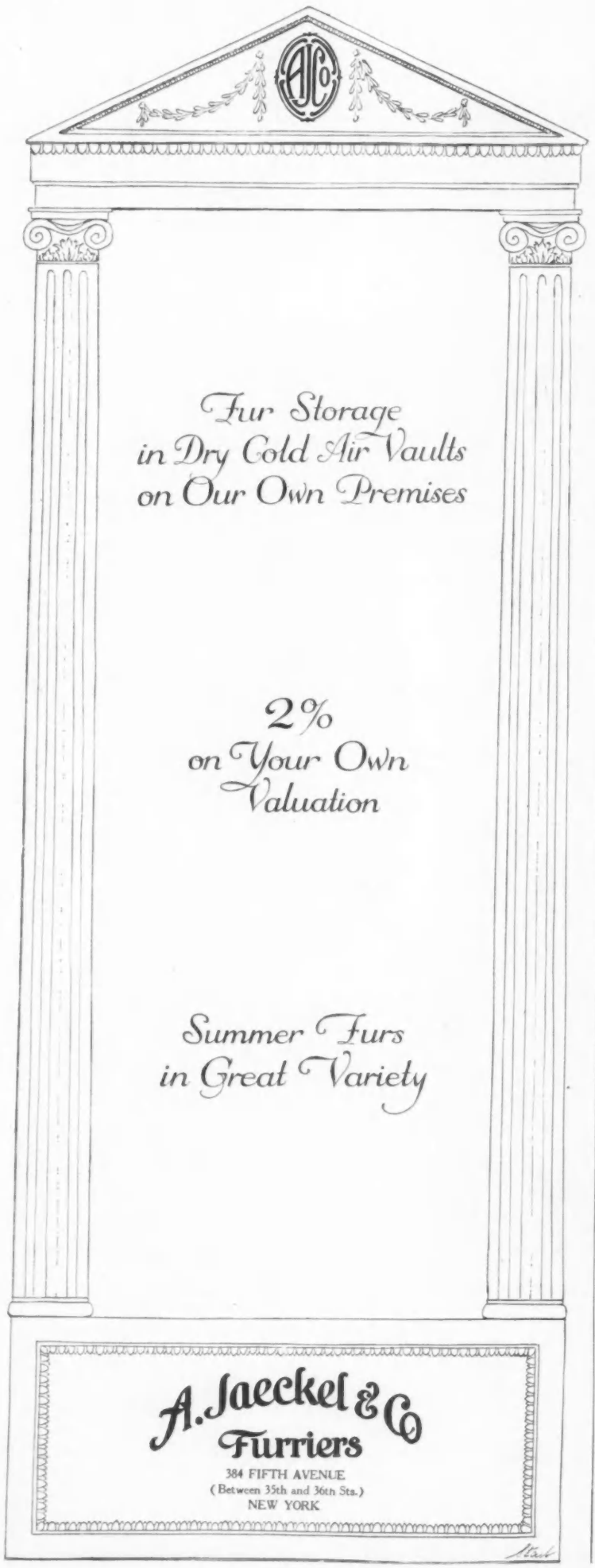

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 88 to 96 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 88

FROCK NO. G3805.—For the frock in medium size: 4⅝ yards of 40-inch material; 5 yards of lace 10 inches wide. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. G3809; SKIRT NO. G3810.—For the waist in medium size: 1⅝ yards of 40-inch material; ⅓ of a yard of 36-inch material for trimming; ¾ of a yard of 36-inch material for sleeves; ¼ of a yard for collar; ¾ of a yard of lace edging for revers. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2⅛ yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material; 1⅛ yards of 36-inch material for facing. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. G3806.—For the frock in medium size: 5½ yards of 40-inch material; 1 yard of 4½-inch lace for collar; 2 yards of 4-inch lace for sleeves; 1⅜ yards of 1-inch lace for top of tunic; 3¼ yards of ½-inch lace for lower edge of tunic. The skirt is 36 inches long and 1¾ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. G3807.—For the frock in medium size: 4¾ yards of 40-inch material for underskirt and underwaist; 3 yards of 40-inch material for overwaist and skirt; ⅝ of a yard of 40-inch material for girdle facing and waist facing; 2 yards of 15-inch trimming for bottom of underskirt; 1 yard of 9-inch lace or trimming for bottom of sleeves. The skirt is 36 inches long and 2 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. G3808.—For the frock in medium size: 4⅜ yards of 40-inch material for overdress; 2½ yards of 7-inch ribbon or ⅝ of a yard of 40-inch material for sash; ¾ of a yard of 2½-inch lace; 4¾ yards of 4-inch lace. For underslip and foundation sleeve cap; 3¼ yards of 40-inch material. The skirt is 36 inches long and 3¼ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price $1.

PATTERNS ON PAGE 89

WAIST NO. G3493; SKIRT NO. G3494.—For the waist in medium size: 3¾ yards of 40-inch material; 1¾ yards of 40-inch material for tunic facing; ½ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅝ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. G3617; SKIRT NO. G3618.—For the waist in medium size: 3⅝ yards of 40-inch material; ½ yard of banding for panel trimming; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3½ yards at hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. G3772; SKIRT NO. G3773.—For the waist in medium size: 2½ yards of 40-inch material; if 27-inch material is used with seam at center back, 4¼ yards of material are required. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 1⅞ yards wide at the hem. For the skirt in medium size: 2⅝ yards of 40-inch material; 2⅛ yards of 4-inch haircloth. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. G3774; SKIRT NO. G3775.—For the waist in medium size: 2 yards of 40-inch material; ⅝ of a yard of 40-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 1¾ yards at the hem. For the skirt in medium size: 2⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. G3796; SKIRT NO. G3797.—For the waist in medium size: 2¼ yards of 40-inch material; ⅜ of a yard of narrow contrasting material or 1⅞ yards of narrow ribbon for belts; ⅜ of a yard of 36-inch material for top collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 40-inch material; ⅜ yard of 40-inch contrasting material for pockets; 2¼ yards of narrow trimming or ribbon for bottom of skirt. Sizes, 24 to 30 inches bust measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. G3545.—For the frock in medium size: 6⅜ yards of 40-inch material; ⅜ of a yard of 40-inch material for collar; ⅞ of a yard of 36-inch material for lining. The skirt is 37 inches long and 4 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. G3792; SKIRT NO. G3793.—For the waist in medium size: 2½ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. G3564; SKIRT NO. G3565.—For the waist in medium size: 1¾ yards of 40-inch material; ½ yard of contrasting material for the collar, cuffs and belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¾ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 90

WAIST NO. G3764; SKIRT NO. G3765.—For the waist in medium size: 2⅜ yards of 40-inch material; ½ of a yard of 36-, or ⅝ of a yard of 27-inch material for the collar, cuffs and pocket. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 2⅜ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. G3425.—For the frock in medium size: 5¼ yards of 36-inch material; ¾ of a yard of 36-inch material for collar facing; 1⅛ yards of 36-inch lining. The skirt measures 2⅝ yards at lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. G3499.—For the frock in medium size: 5⅝ yards of 40-inch material; ½ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for lining. The skirt is 37 inches long and 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. G3749; SKIRT NO. G3750.—For the waist in medium size: 1⅞ yards of 40-inch material; ⅞ of a yard of banding 4½ inches wide; ¼ of a yard of banding 2¼ inches wide. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3 yards wide at the hem. For the skirt in medium size: 3¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. G2498; SKIRT NO. G2499.—For waist in medium size: 2¼ yards of 36-inch material; ½ yard of 36-inch material for tie; ⅜ of a yard of contrasting material for the bias bands on collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. G3794.—For the frock in medium size: 2 yards of 40-inch material for underwaist; 4 yards of 40-inch material for overdress. The skirt is 36 inches long and 2¼ yards wide at the hem Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. G3638.—For the frock in medium size: 8⅛ yards of 40-inch material; 1 yard of 36-inch material for lining; ⅜ of a yard of 27-inch material for collar; 36 buttons for sleeves and back of frock; 4 tassels. The skirt is 36 inches long and 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. G3653; SKIRT NO. G3654.—For the waist in medium size: 1¾ yards of 36-inch material; 1 yard of contrasting material 36 inches wide for collar strap and belt. Sizes, 16 and 18 years. Price, 50 cents. The skirt is 36 inches long and 3⅛ yards wide at the hem. For the skirt in medium size: 4½ yards of 36-inch material. Sizes, 16 and 18 years. Price, 50 cents.

PATTERNS ON PAGE 91

COAT NO. G3692; SKIRT NO. G3693.—For the coat in medium size: 3¼ yards of 40-inch material; 1¼ yards of 36-inch material for collar, cuffs and trimming facing; ⅜ of a yard of 30-inch material for

(*Continued on page* 108)

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PATTERN DESCRIPTIONS

(*Continued from page 106*)

neck fold. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 2⅝ yards of 40-inch material; ½ yard of 36-inch material for facing trimming piece; ⅞ of a yard of 2-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3754; SKIRT NO. G3755.—For the coat in medium size: 2⅞ yards of 54-inch material; ⅝ yard for collar and cuff; facing of 40-inch material. Sizes, 34 to 40 bust measure. Price, 50 cents. The skirt measures 2½ yards at the lower edge and requires 2⅝ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 40 inches hip measure. Price, 50 cents.

COAT NO. G3686; SKIRT NO. G3687.—For the coat in medium size: 2⅛ yards of 54-inch material; ¾ yard of 18-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt measures 2¼ yards at the lower edge and requires for the medium size 2⅝ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3752; SKIRT NO. G3753.—For the coat in medium size: 2⅞ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 2 yards wide at the hem and requires 2⅝ yards of 54-inch material for the medium size. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3714; SKIRT NO. G3715.—For the coat in medium size: 3 yards of 42-inch material, ⅜ of a yard of 18-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 2½ yards of 42-inch material; ⅞ of a yard of 2-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3690; SKIRT NO. G3691.—For the coat in medium size: 3⅝ yards of 42-inch material; ½ yard of 36-inch material for collar and cuff facing. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 2¾ yards of 42-inch material; ⅞ of a yard of 1-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3789; SKIRT NO. G3790.—For the coat in medium size: 3¼ yards of 54-inch material; ⅝ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2⅛ yards wide at the hem. For the skirt in medium size: 1⅞ yards of 54-inch material without nap, or 2⅛ yards of 54-inch material with nap. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3319; SKIRT NO. G3320.—For the coat in medium size: 3¼ yards of 54-inch material; ¾ of a yard of 40-inch material for collar, revers and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2⅜ yards of 54-inch material with or without a nap. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3682; SKIRT NO. G3683.—For the coat in medium size: 2⅞ yards of 54-inch material; ⅜ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 92

COAT NO. G3551; SKIRT NO. G3552.—For the coat in medium size: 5½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt measures 3½ yards at the lower edge and requires 3½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3758; SKIRT NO. G3759.—For the coat in medium size: 2⅛ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt measures 3½ yards at the lower edge, and requires for the medium size 3¾ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3507; SKIRT NO. G3508.—For the coat in medium size: 2¼ yards of 54-inch material; ¼ yard of 36-inch material for top collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt measures 3 yards at the lower edge, and requires for the medium size 2¾ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3762; SKIRT NO. G3763.—For the coat in medium size: 2⅞ yards of 54-inch material; ⅜ of a yard of 22-inch material for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 2½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3760; SKIRT NO. G3761.—For the coat in medium size: 3¾ yards of 54-inch material; 1¾ yards of trimming for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3 yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3712; SKIRT NO. G3713.—For the coat in medium size: 3¼ yards of 40-inch material; ½ yard of 42-inch contrasting material 42 inches wide for collar; 3 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material; ⅞ of a yard of 2-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. G3651; SKIRT NO. G3652.—For the coat in medium size: 3 yards of 50-inch material. Sizes, 16 and 18 years. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 2½ yards of 50-inch material. Sizes 16 and 18 years. Price, 50 cents.

COAT NO. G3710; SKIRT NO. G3711.—For the coat in medium size: 3⅛ yards of 40-inch material; ½ yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 2⅜ yards of 40-inch material; ⅞ of a yard of 2-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 93

BLOUSE NO. G2880.—For the waist in medium size: 1⅞ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. G3450.—For blouse of medium size: 2¾ yards of 40-inch material; ⅝ yard of 45-inch material for collar frills and small cuffs; 1 yard of ½-inch lace insertion. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. G3748.—For a blouse of medium size: 2½ yards of 40-inch material. For jacket, sleeve bands and double bias folds for bottom of the blouse: 1¼ yards of 40-inch material; 1 yard of 1½-inch trimming for the belt or ⅛ of a yard of material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

WAIST NO. G3142.—For waist of medium size: 2½ yards of 45-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. G3489.—For the blouse in medium size: 2⅛ yards of 36-inch material; 1 yard of 36-inch material for vest, collar, cuffs and girdle; ⅞ of a yard of 36-inch lining; 1⅝ yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. G3740.—For the blouse in medium size: 2 yards of 40-inch material; ⅛ of a yard of 40-inch material for neck band. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

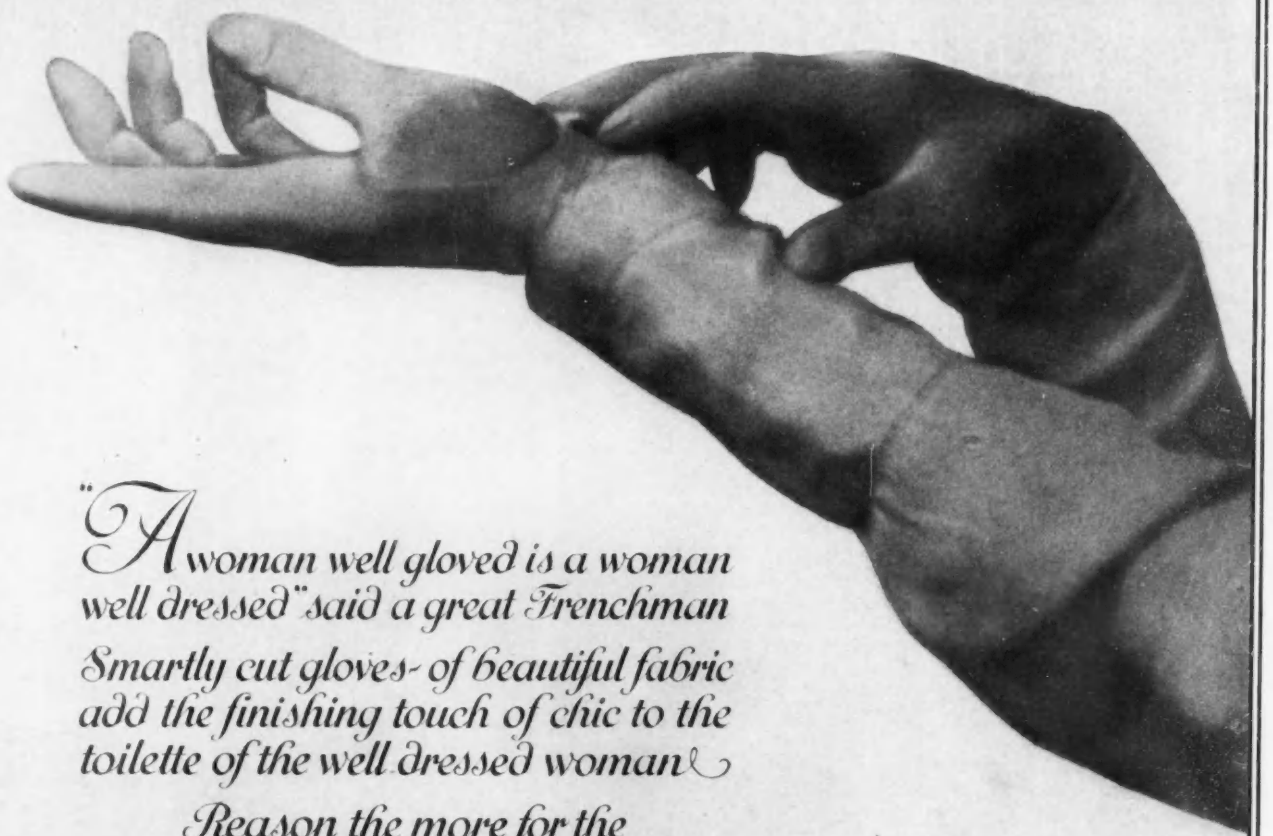
BLOUSE NO. G3678.—For blouse of medium size: 2¾ yards of 40-inch material; ⅜ yard of 7½-inch lace for the jabot; ⅜ yard of 6½-inch lace for the sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. G3639.—For the blouse in medium size: 3 yards of 40-inch material; 1¼ yards of 40-inch material for girdle, cuffs, and trimmings: 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. G3667.—The skirt is 36 inches long and measures 2½ yards at the hem. For the skirt in medium size: 4¼ yards of 36-inch material; ⅞ of a yard of 2-inch foundation belting; 13 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. G2771.—The skirt is 37 inches long and 3⅛ yards wide at the hem.

(*Continued on page 110*)



"A woman well gloved is a woman well dressed" said a great Frenchman

Smartly cut gloves - of beautiful fabric add the finishing touch of chic to the toilette of the well dressed woman

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NIAGARA SILK MILLS OF NORTH TONAWANDA, NEW YORK, MANUFACTURERS OF "NIAGARA MAID" UNDER-GARMENTS AND "NIAGARA MAID" CRAVENETTE SILK JERSEY CLOTH. CHICAGO OFFICE, MENTOR BUILDING—SAN FRANCISCO OFFICE, WILEY B. ALLEN BUILDING—PARIS OFFICE, 19 BOULEVARD DE STRASBOURG NEW YORK OFFICE, 321 FIFTH AVENUE AT 32nd STREET.

PATTERN DESCRIPTIONS

(Continued from page 108)

For the skirt in medium size: 4 yards of 44-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. G3668.—The skirt is 36 inches long and measures 2½ yards at the hem. For the skirt of medium size: 3¼ yards of 42-inch material; ⅞ of a yard of 1½-inch foundation belting; 10 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. G3320.—The skirt measures 2½ yards at the lower edge and requires for the medium size: 2⅜ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. G3724.—The skirt is 36 inches long and 1⅞ yards wide at the hem. For the skirt in medium size: 2⅝ yards of 44-inch material; 2⅛ yards of 4-inch haircloth. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. G2798.—The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3 yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 94

BLOUSE NO. G3811.—For the blouse in medium size: 1¾ yards of 40-inch material; ⅜ of a yard of 36- or 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. G3813.—For the blouse in medium size: 3⅝ yards of 40-inch material, including facing for collar; ⅞ of a yard of 40-inch material for sash and collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. G3677.—For blouse of medium size: 1⅞ yards of 40-inch material; ⅝ yard of 40-inch material for collar and belt; ¾ yard of 40-inch material for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SMOCK NO. G3334.—For smock of medium size: 3⅞ yards of 45-inch material; ¼ yard of 27- or 36-inch contrasting material for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SMOCK NO. G3419.—For smock of medium size: 3¾ yards of 45-inch material; ½ yard of 1¼-inch trimming for cuffs; 1⅜ yards of 1-inch trimming for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. G3814.—For the blouse in medium size: 2⅞ yards of 40-inch material; 1⅜ yards of contrasting material 40 inches wide. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. G3812.—For the blouse in medium size: 3⅝ yards of 40-inch material; 1¼ yards of 40-inch material for collar and sleeve and pocket facings. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COAT NO. G3421.—For coat in medium size: 3⅜ yards of 36-inch material; 1⅜ yards of 36-inch material for collar, belt, and bias bands; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. G3815.—For the blouse in medium size: 3¼ yards of 40-inch material; 1¼ yards of 40-inch material for front inset cuffs and collar trimming; 1¼ yards of ribbon or cord for lacing collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 95

FROCK NO. G3703.—For the frock in medium size: 3¾ yards of 40-inch material; 1⅛ yards of 36- or 40-inch chiffon for overwaist; 1 yard of 1¼-inch trimming. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. G3453; SKIRT NO. G3454.—For the waist in medium size: 1 yard of 40-inch material; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 2¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. G3699.—For the frock in medium size: 3 yards of 36-inch material; 3 yards of 29-inch lace flouncing for overskirt; 1⅛ yards of 36-inch allover lace for sleeves; 3⅛ yards of ribbon for shoulders and sash; 1⅛ yards of 36-inch material for waist lining and foundation yoke; 2 tassels. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. G3801; SKIRT NO. G3802.—For the waist in medium size: 2 yards of 40-inch material; 1½ yards of lace 10 inches wide; ⅜ of a yard of trimming 6½ inches wide for collar; ¾ of a yard of trimming 1½ inches wide for cuffs; ½ yard of material 27 inches wide for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2⅞ yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material; 2 yards of trimming 1½ inches wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. G3626.—For the frock in medium size: 3⅞ yards of 40-inch material; 2¾ yards of 36-inch material for girdle and drapery; ¾ of a yard of 40-inch material for bodice and plaited section; ½ yard of 27-inch material for shoulder pieces; ⅞ yard of 36-inch material for lining. The skirt is 35 inches long, 3⅛ yards wide at hem. Sizes, 34 to 40 inches bust measure; $1.

WAIST NO. G3541; SKIRT NO. G3542.—For the waist in medium size: 1 yard of 36-inch material; 1⅞ yards of 3½-inch lace; ⅜ of a yard of 7-inch lace; ¾ of a yard of 36-inch material for girdle; 1 yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 37 inches long and 7 yards wide at the hem. For the skirt in medium size: 8⅝ yards of 36-inch material for overskirt; 4½ yards of 36-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. G3546; SKIRT NO. G3547.—For the waist in medium size: ¾ of a yard of 40-inch material; ½ yard of 72-inch material for yoke, sleeves; ⅞ of a yard of 40-inch material for lining; ¾ of a yard of 36-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 2⅜ yards of 40-inch material for underskirt; 4¾ yards of 40-inch material for overskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. G3701; SKIRT NO. G3702.—For the waist in medium size: 1 yard of 40-inch material; ¾ of a yard of 36-inch material for lining; ¾ of a yard of 40-inch tulle for kimono sleeve and shoulder drapery. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 3 yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material, ⅜ of a yard of jet trimming; ⅞ of a yard of 1½-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 96

CHILD'S SUIT NO. G3673.—For the suit in medium size: 3⅛ yards of 40-inch material; 5½ yards of braid or trimming for edge of coat and skirt. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S ROMPERS NO. G3011.—For the rompers in medium size: 2⅜ yards of 36-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 2, 4, 6 and 8 years. Price, 50 cents.

BOYS' SUIT NO. G3778.—Materials required in medium size: 1⅜ yards of 27-inch material for the waist and pockets; 1⅜ yards of 27-inch material for collar, cuffs and trousers. Sizes, 2 and 4 years. Price, 50 cents.

BOYS' SUIT NO. G2460.—For the suit in medium size: 2 yards of 36-inch material. Sizes, 2, 4, 6 and 8 years. Price, 50 cents.

CHILD'S DRESS NO. G3672.—For the dress in medium size: 2⅞ yards of 27-inch material. Sizes, 4 and 6 years; 50 cents.

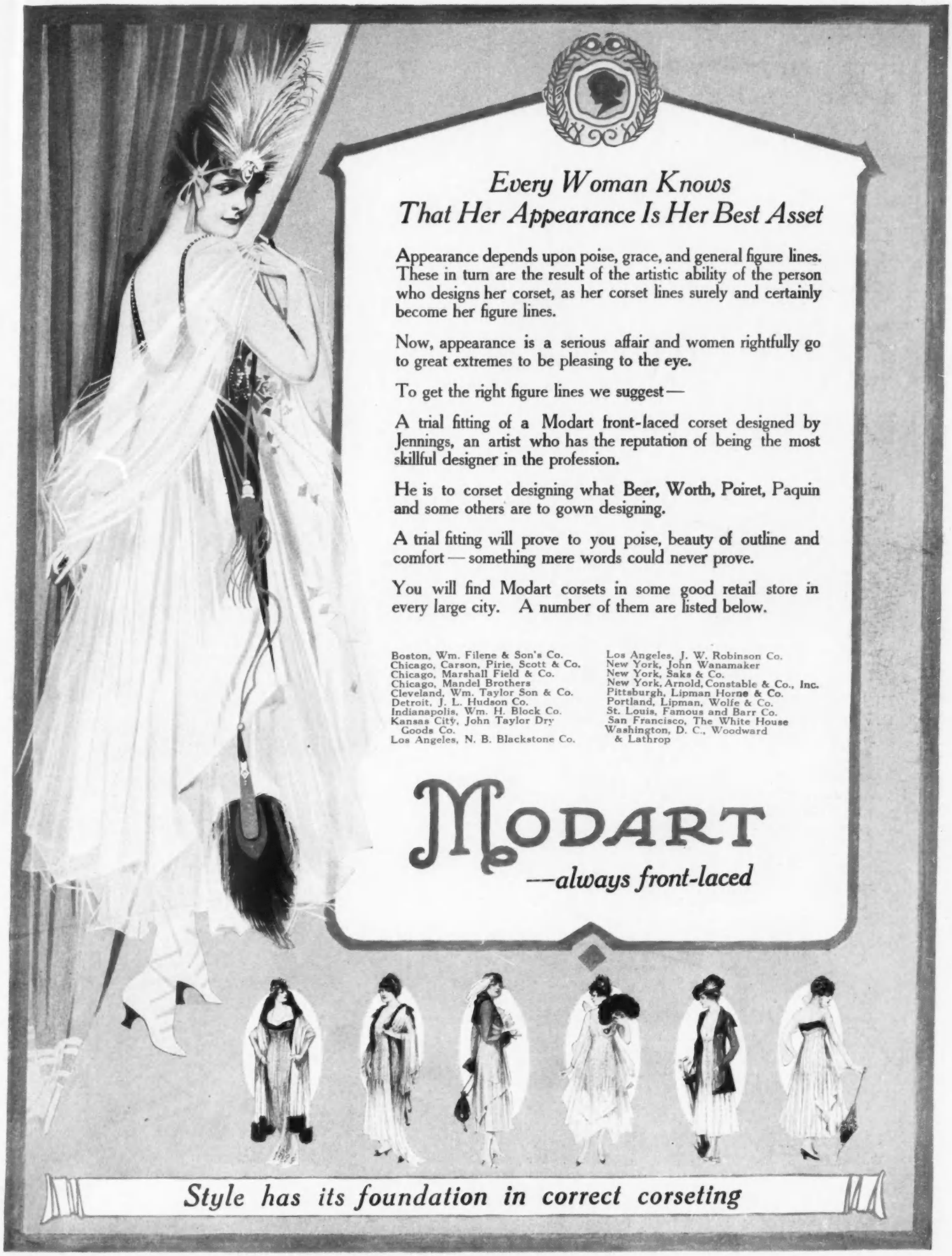
FROCK NO. G3379.—For the frock in medium size: 2½ yards of 36-inch material; ⅜ of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. G3447.—For play frock in medium size: 2⅛ yards of 36-inch material; ½ of a yard of 36-inch material for collar, cuffs and pockets. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S SMOCK NO. G3073.—For the smock in medium size: 2⅝ yards of 36-inch material; ⅜ of a yard of 27-inch material for collar and cuffs; 1¼ yards of 36-inch material for trousers. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S COAT NO. G3117.—For the coat in medium size: 3¼ yards of 36-inch material. Sizes, 6, 8, 10, 12 years. Price, 50 cents.

CHILD'S DRESS NO. G3671.—For the dress in medium size: 2½ yards of 27-inch material. Sizes, 4 and 6 years. Price, 50 cents.


Every Woman Knows
That Her Appearance Is Her Best Asset
Appearance depends upon poise, grace, and general figure lines. These in turn are the result of the artistic ability of the person who designs her corset, as her corset lines surely and certainly become her figure lines.
Now, appearance is a serious affair and women rightfully go to great extremes to be pleasing to the eye.
To get the right figure lines we suggest—
A trial fitting of a Modart front-laced corset designed by Jennings, an artist who has the reputation of being the most skillful designer in the profession.
He is to corset designing what Beer, Worth, Poiret, Paquin and some others are to gown designing.
A trial fitting will prove to you poise, beauty of outline and comfort — something mere words could never prove.
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Boston, Wm. Filene & Son's Co.
Chicago, Carson, Pirie, Scott & Co.
Chicago, Marshall Field & Co.
Chicago, Mandel Brothers
Cleveland, Wm. Taylor Son & Co.
Detroit, J. L. Hudson Co.
Indianapolis, Wm. H. Block Co.
Kansas City, John Taylor Dry Goods Co.
Los Angeles, N. B. Blackstone Co.
Los Angeles, J. W. Robinson Co.
New York, John Wanamaker
New York, Saks & Co.
New York, Arnold, Constable & Co., Inc.
Pittsburgh, Lipman Horne & Co.
Portland, Lipman, Wolfe & Co.
St. Louis, Famous and Barr Co.
San Francisco, The White House
Washington, D. C., Woodward & Lathrop
MODART
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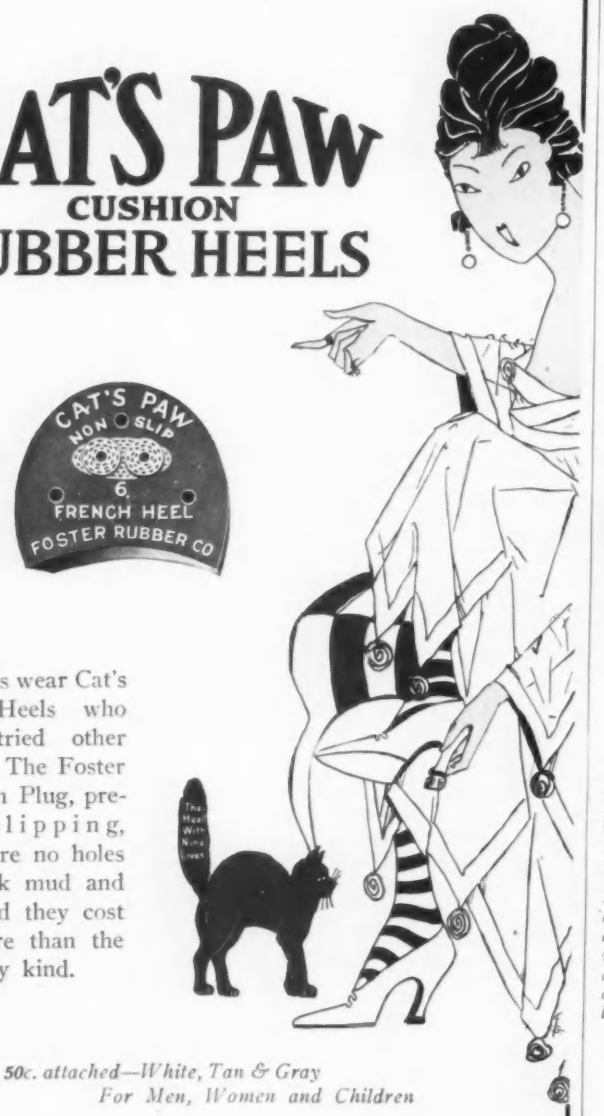
Style has its foundation in correct corseting

The Trend

of fashionable footwear demands the invisible little heel that safeguards her step on slippery pavements and gives her a graceful, easy walk.

CAT'S PAW
CUSHION
RUBBER HEELS



Millions wear Cat's Paw Heels who have tried other kinds. The Foster Friction Plug, prevents slipping, there are no holes to track mud and dirt and they cost no more than the ordinary kind.

50c. attached—White, Tan & Gray
For Men, Women and Children

FOSTER TRED-AIR HEEL CUSHIONS

Wear these "cushions of air" inside your shoes—they protect the stockings from nails—improve the fit of the shoes and add a trifle to your height. If your dealer cannot supply you send us his name, 25c, and the size of your shoe and we will send you a pair, prepaid.

FOSTER RUBBER CO.

Originators and Patentees of the Foster Friction Plug which prevents slipping

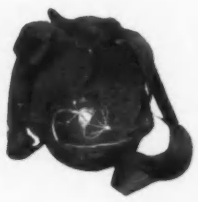
105 Federal Street Boston, Mass.

That the value of a jewel depends not upon the base metal of which it is made is apparent when Roger Foy sculptures wood into the semblance of a head of the Egyptian god, Iphis, colors it ochre yellow, and makes of it a most unheard of pendant

AVOCATIONS *of a* DECORATOR

(Above) A designer who believes that everyday things have meaning, is Léon Benigni. He embroiders a cloud gray silk tea service with clipped yew trees and garden fowls in vermilion, yellow, and blue, and names it "Rêverie d'un Promeneur Solitaire," after Rousseau's famous essay

FROM JILS GARRINE



(Above) Feminine bags have feminine names. "Lavallière," is of blue marceline (a thin silk) embroidered in rose. Its drawn cord reveals a changeable rose and cinnamon silk lining, fluted

(Above) On each little rose-colored linen tea-napkin is a different flower-pot design in green and marine blue. The tea-cloth is embroidered with a basket. If tea needs more of a background—this gives it

(Above) The bag called "Clochettes" is of black, ribbed, metal tissue, with soot-colored bell flowers on the sides. A black faille ribbon runs through rings. There is a salmon silk lining

(Left, above) On a cream poplin field grows a so-called "Rose of the Winds," embroidered in black silk. (Middle) A white and black satin pillow shaped like a closed-in tube is called "Shrapnel." (Right) The "Lozenge" is of white self-striped satin, with a dashing diamond of black and white silk poplin applied

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COSTUME JEWELRY

by OSTBY & BARTON COMPANY

STYLE is always an expression of one's *personality;* and it is not to be wondered at that discerning women are so eagerly welcoming the new Costume Jewelry.

Now for the first time the woman of taste may choose her jewelry to express herself and *perfect the theme of her costume.*

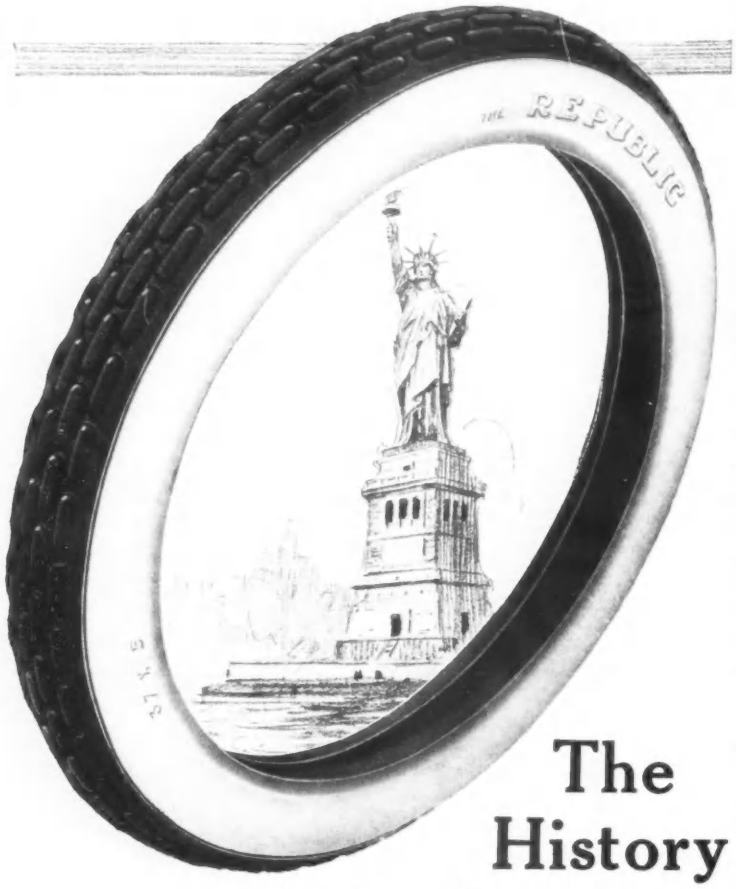
She now has at her command the designs of the foremost jewelry artists of both this country and Europe—the wealth of *color,* the variety of *form* and composition, the *individuality* and feeling for *effect* long known to European women of fashion in their jewelry.

Costume Jewelry in America is the creation of the old-established house of Ostby and Barton, celebrated everywhere for their exquisite work in the precious metals.

It is made altogether in 14K yellow gold, green gold and white gold (*with the color and luster of platinum*), set with genuine precious and semi-precious stones—each piece the *individual work* of one of a very few exceptionally gifted craftsmen.

These beautiful Costume Rings, Brooches and Pendants are not to be found in casual shopping, but may be had of representative costume shops and department stores in the larger cities, and of first-class jewelers. *Ask for Costume Jewelry by name.*

OSTBY & BARTON COMPANY
PROVIDENCE, RHODE ISLAND



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Prōdium Process makes rubber wondrously tough, with much greater resistance to wear. It increases strength. A strip of Prōdium Rubber one inch square will support 3400 pounds.

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The Republic Rubber Company
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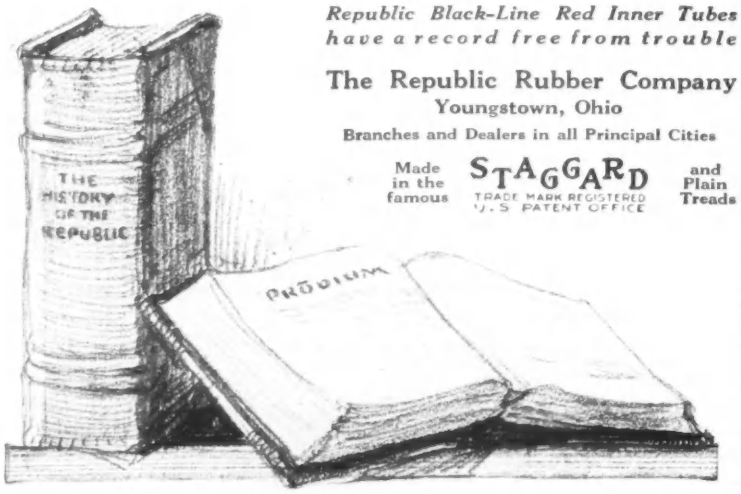
Made in the famous STAGGARD TRADE MARK REGISTERED U.S. PATENT OFFICE and Plain Treads



An imported powder, each package of which contains a puff; a brush, which politely removes its handle whenever one wishes; pink soap; rose-tinted bath crystals; and a refreshing cream—all these are delightful adjuncts of the bath

ON HER DRESSING-TABLE

IT is really rather a shock to the dainty woman to learn that our oriental sisters consider that we of the occident neglect our bodies. They say that our bathing in water of any temperature that happens to be convenient and using any nondescript soap is surely not conducive to the satiny unblemished skin which is characteristic of the women of the east. They even dare to say that we who pride ourselves on immaculate tiled rooms, porcelain baths, and sterilized bath towels, are not really clean at all.

JAPANESE HYGIENE

In Japan, even people of the lowest classes are specialists in the hygiene of the bath and insist that it is impossible to be really clean unless the bath is so hot that it requires courage to get in it. The bath among certain classes in this far country is a family affair,—the father gets in first, then the mother, and so on down through the family; thus, happily, by the time it is the baby's turn, the water has cooled sufficiently so that the infant is in no danger of being parboiled. This quaint custom is slightly at variance with the occidental theories, yet we have more than once been forced to admit the superiority of Japanese hygiene. Wrong eating, lack of exercise, and careless bathing are assuredly responsible for most of the faulty complexions to be seen in the west, and though time and creams may be lavished on the face, unless the skin of the body is cared for that of the hands and face will never be faultless.

BATHS OF ALL NATIONS

To begin with, the pores all over the body should act perfectly, and this is utterly impossible if the pores are clogged. The women of the harem take baths of milk, sulphur, or soda for the various conditions of the skin, and then are massaged with oils, which are placed in a vessel over a lamp, and which the masseuse applies just as hot as can be borne.

English women make a point of using the soft rain water for bathing, and they also use bran combined with small pieces of soap and orris root. Starch and orris root is another popular addition to the bath, rendering the water soft and milky. All of these ingredients are contained in bags of coarse cheesecloth. The famous German baths are of many varieties; among these, the pine-needle bath is particularly efficacious for nervous women. All these are harmless remedies, but the wise woman never takes the various soda or salt baths save under the advice of a physician. Some specialists advise hot water in the baths; others, water of the temperature known as blood

(*Continued on page 120*)

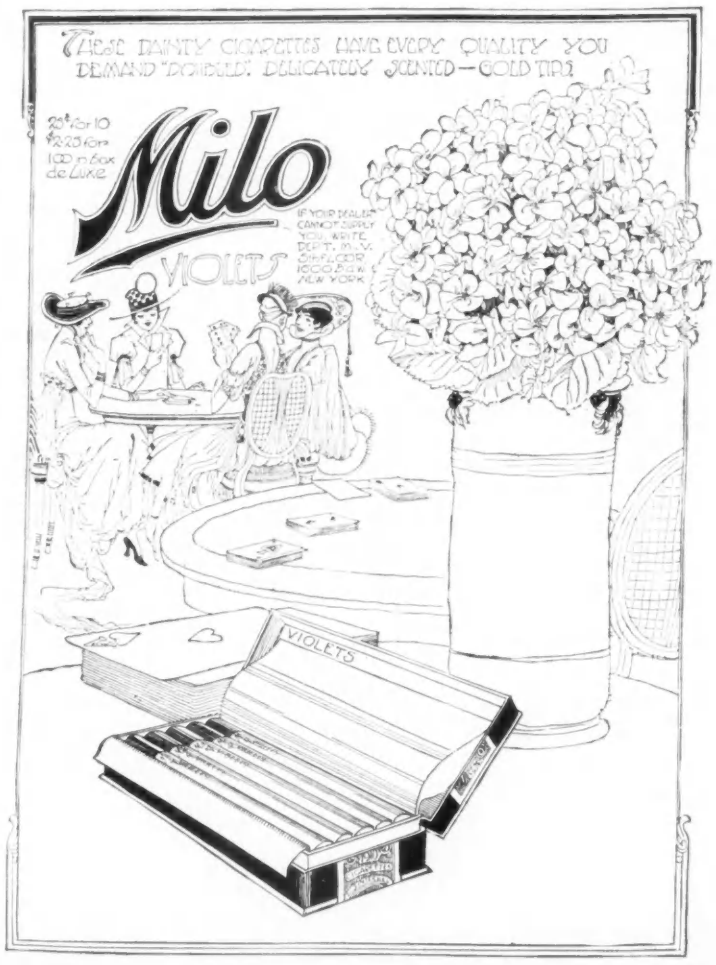
Aromatic bath salts both perfume the skin and preserve it. One acquires them by the dozen, in a box. Extract of orris root does much for the skin, and a jar of skin food helps the good work. Towels of soft linen were made just for feminine faces

Paine Furniture Company

82 years in the manufacture and distribution of furniture & interior decoration

Arlington Street & St. James Avenue
BOSTON

An illustrated booklet of other Paine-Made Furniture mailed upon request



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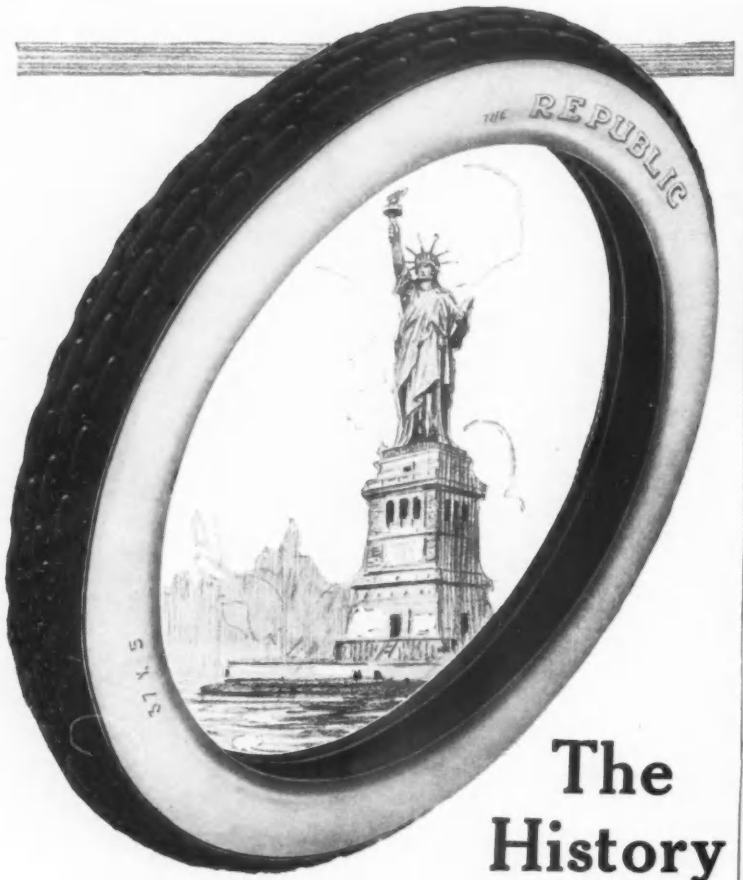
GUARANTEED SUNFAST DRAPERIES & UPHOLSTERIES

THE welcome sunshine streaming into every room in the house is a joy when Orinoka curtains and draperies are used. Their most delicate colorings never become dim nor the beautiful lustre dull, however powerful the sunlight or frequent the tubbings. Every color is absolutely guaranteed not to fade.

To get genuine sunfast insist upon the name "Orinoka."

There is a fine, wide choice of light and heavy textures, designs and colorings. Write for our booklet, "Draping the Home."

ORINOKA MILLS, 152 Clarendon Building, New York



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The discovery of the Prōdium Process of compounding rubber is as momentous as was Republic's invention of the non-skid tire.

REPUBLIC PRŌDIUM PROCESS TIRES

Prōdium Process makes rubber wondrously tough, with much greater resistance to wear. It increases strength. A strip of Prōdium Rubber one inch square will support 3400 pounds.

It puts longer-life into Republic Tires. Even after the staggard studs are worn smooth, thousands of miles of service remain in the tire. Prōdium Rubber wears very slowly, and as evenly as a piece of tempered steel.

Send for a sample of Prōdium Rubber.

Republic Black-Line Red Inner Tubes have a record free from trouble

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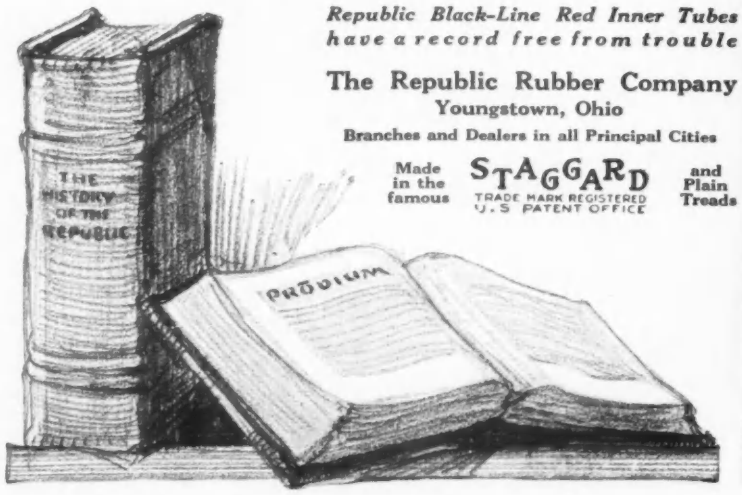
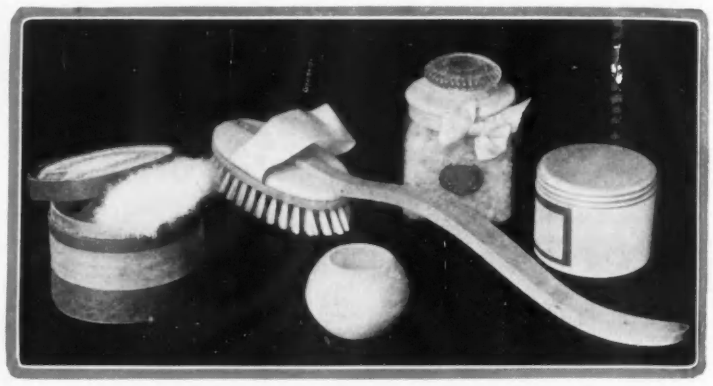
Youngstown, Ohio
Branches and Dealers in all Principal Cities

Made in the famous STAGGARD TRADE MARK REGISTERED U.S. PATENT OFFICE and Plain Treads





An imported powder, each package of which contains a puff; a brush, which politely removes its handle whenever one wishes; pink soap; rose-tinted bath crystals; and a refreshing cream—all these are delightful adjuncts of the bath

ON HER DRESSING-TABLE

IT is really rather a shock to the dainty woman to learn that our oriental sisters consider that we of the occident neglect our bodies. They say that our bathing in water of any temperature that happens to be convenient and using any nondescript soap is surely not conducive to the satiny unblemished skin which is characteristic of the women of the east. They even dare to say that we who pride ourselves on immaculate tiled rooms, porcelain baths, and sterilized bath towels, are not really clean at all.

JAPANESE HYGIENE

In Japan, even people of the lowest classes are specialists in the hygiene of the bath and insist that it is impossible to be really clean unless the bath is so hot that it requires courage to get in it. The bath among certain classes in this far country is a family affair,—the father gets in first, then the mother, and so on down through the family; thus, happily, by the time it is the baby's turn, the water has cooled sufficiently so that the infant is in no danger of being parboiled. This quaint custom is slightly at variance with the occidental theories, yet we have more than once been forced to admit the superiority of Japanese hygiene. Wrong eating, lack of exercise, and careless bathing are assuredly responsible for most of the faulty complexions to be seen in the west, and though time and creams may be lavished on the face, unless the skin of the body is cared for that of the hands and face will never be faultless.

BATHS OF ALL NATIONS

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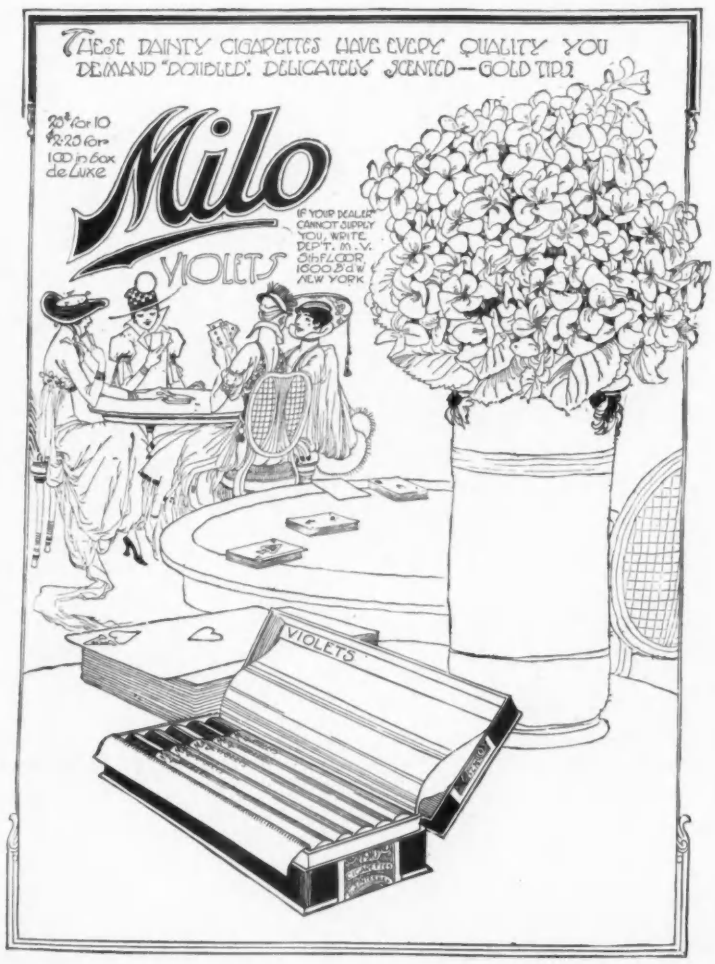

Orinoka

GUARANTEED SUNFAST
DRAPERIES & UPHOLSTERIES

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To get genuine sunfast insist upon the name "Orinoka."

There is a fine, wide choice of light and heavy textures, designs and colorings. Write for our booklet, "Draping the Home."

ORINOKA MILLS, 152 Clarendon Building, New York

Mrs. Vernon Castle, admittedly America's best dressed woman. Her stunning gowns and smart tailleurs executed by

Faibisy
IMPORTER
GOWNS
665 FIFTH AVENUE
NEW YORK

An Atlas, carved in silver, supports either side of an amethyst. The inside of this ring is of pure gold

TREASURES WITH A TALE TO TELL

Queen, Court Beauty, State Minister, Persian Poet, and a Galahad Squire o' Dames Lend Romance to These Antiques

IN New York, kept rather sadly away in dark places, are many hidden treasures, which the proprietors of antique shops have brought from afar, but seem half afraid to exhibit to the eyes of the layman. The prowler, the possessor of indefatigable curiosity, however, may win from the antique dealer a detaining, "Wait, I show you something precious." Then it is but a matter of a few moments to turn the combination of the safe, open its doors, and carefully select old cases containing treasures, the engaging history of which may be elicited by sympathetic interest.

Antiquarians, as a rule, find veracity an incumbrance. Often a beautiful work of art finds little favor without some fictitious personal history, for the invention of which these men gradually acquire a most remarkable aptitude. They have a detailed intimacy with the most private affairs of the personnel of history; such names as Marie Antoinette, Henry IV, Prince de Condé, Countess de Parabère, Richelieu, Mazarin, and scores of others, fall glibly from their lips. Art periods are more familiar to them than to-day's occurrences, and dates have almost geologic values,—B.C. and A.D. are but transient stages. There comes a time in the collector's life, however, when he knows his antiquarian and, indeed, can be reasonably sure to differentiate between truth and fallacy. For the stories told of the jewels shown on these pages, at least the merit of age is claimed, for they have been handed down through many generations with the jewels they accompany.

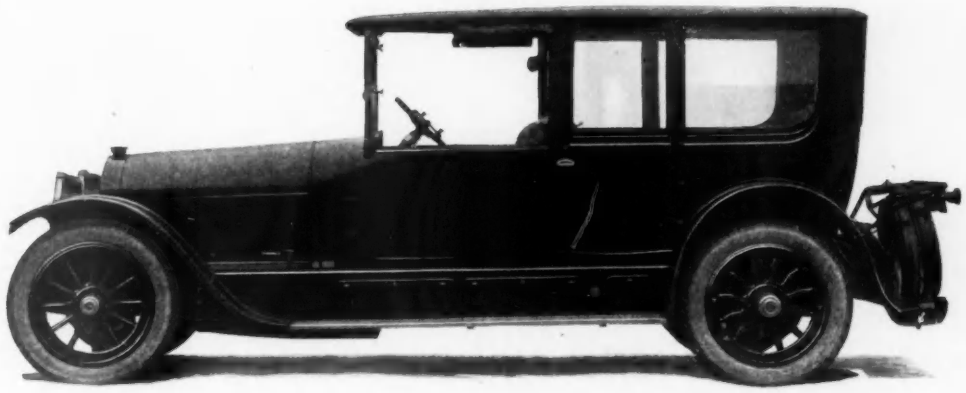
(*Continued on page 118*)

Two famed Parisiennes, the Countess du Barry and Mme. Lantelme, formerly of the Comédie Française, have owned this beautifully wrought parure. Madame Lantelme made one of the largest and most perfect collections of jewels in France

This watch belonged to M. Necker, the father of Mme. de Staël, who tried—and failed—to restore French finances under Louis XVI

(Below) From the collection of Mme. Lantelme, which was sold after her death, is a box of gold inlaid bronze, later owned by Baron de Montesquieu

A tale of a knight errant, kin to Galahad, accompanies this Swiss watch in copper-colored gold. Antiques from the Louis Quatorze Shop



Touring Limousine

DESIGNED AND BUILT FOR MRS. ADDISON F. ANDREWS OF NEW YORK

Custom Body Department

THE LOCOMOBILE COMPANY OF AMERICA

Makers of Fine Motor Cars

ESTAB. 1899

MODEL GOWNS AND SUITS

Their Charm and Economy

All our model gowns, suits, and wraps are the product of famous French and American modistes. They served their purpose in showing the latest Parisienne modes on dress forms. They are cleverly designed, and will give any woman with a model-size figure a distingue appearance, and express for her an unusual charm in dress.

Women with moderate incomes whose desire for such things is greatly above the average ready-to-wear garments, come to us every season for their outfits, because they do not need to indulge in extravagance to obtain their desired results in dress.

To women who know quality as well as authentic or advance fashions and can also appreciate economy, we extend a welcome. Call and see them—even try them on—you're never urged to buy.

Prices range $20 up

Two Gowns for the Usual Price of One

NO CATALOGS—NO APPROVAL SHIPMENTS

MAXON-MODEL GOWNS

1587 BROADWAY AT 48TH ST. NEW YORK CITY

LA TAUSCA TRADE MARK PEARLS

KEYVA PERLES

Natural, beautifully graduated or uniform size sixteen inch necklace. Pearl Rosee tint. Solid white gold clasp set with genuine diamond. Encased in grey velvet, satin lined cabinet like picture.

COMPLETE AT YOUR JEWELERS **$10**

If not at your jewelers, order and remit direct, giving his name.

BOOKLET FREE

Other La Tausca qualities up to $150 per necklace.

The Low-Taussig-Karpeles Co.

PROVIDENCE RHODE ISLAND

La Tausca Laboratories PARIS, FRANCE *Sold Thruout the World*

KEYVA PERLES DELIVERED TO YOU ONLY AS ILLUSTRATED ABOVE

Yes! The genuine "Waterfall" made by

The Shelton Looms

Sport coats designed and made by

Wm. Fischman, Inc.

Hats by Phipps **Shoes by Cammeyer**

These sport coats of "Waterfall Check" and "Waterfall Stripe" may be purchased from

Franklin Simon & Co., New York
Mandel Brothers, Chicago
and other leading stores

Always look for the label in the coat. It identifies the genuine fabric.

The Shelton Looms
Waterfall

The shimmering beauty and lustre of "Waterfall" is found in no other fabric.

The deep shadows and contrasting high lights reveal an ever changeable and delightful kaleidoscope of color.

SIDNEY BLUMENTHAL & CO. INC.
Dept. 22, 399 Fourth Avenue New York

TREASURES WITH A TALE TO TELL

(Continued from page 116)

An exquisite example of the ornate workmanship of the Louis XV period is shown in the middle of page 116. Excess was the watchword of this period; hypocrisy, immorality, and ornamentation, all reached the extreme. In this set of necklace, bracelets, earrings, breastpins and hair ornament, gold, intricately carved and faceted, forms a background for delicately hued aquamarines and amethysts. This set was once in the possession of the famous Countess du Barry,—the successor to the equally famous Marquise de Pompadour. In Paris, many years later, Madame Lantelme, a famous actress at the Comédie Française and a very beautiful woman, who had a love for antique jewelry, made one of the largest and most perfect collections of it in France. After her death her jewelry was sold, and with it was sold this set which thus has the distinction of being twice famous.

The cross which once belonged to Mme. de Maintenon was afterward purchased, by a Parisian, from a Jesuit monk

At the bottom of this page is an excellent example of French filigree work, made during the reign of Louis XVI. The design, which is Florentine, was skilfully copied by expert French craftsmen. This set,—necklace, earrings, and brooch,—is supposed to have belonged originally to Marie Antoinette and later to have descended to Madame de Chereuse, but this history is open to a certain doubt, though the great beauty of the set makes such high origin probable.

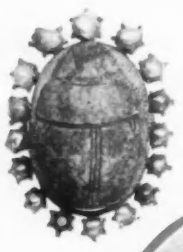
A JEWELED CROSS

The jeweled cross shown at the top of this page was purchased by a once affluent Parisian from a Jesuit monk in a tiny church at Vernon, just outside of Paris. It had belonged to that most remarkable of women diplomatists, Madame de Maintenon, and had been presented by her to adorn the statue of the Virgin in Vernon.

At the left on this page is a ring set with an Egyptian scarab, surrounded by black pearls. This was presented to Cardinal Mazarin, who as the minister of Anne of Austria and later of the youthful Louis XIV, practically ruled France. In a private gallery in Paris may be seen a picture of this minister, who endeavored to be a second Richelieu, in his robes of state with this ring on his forefinger.

Two other rings, though lacking personal history, are of exceptional beauty

(Continued on page 120)



The honor of having graced the hand of Cardinal Mazarin is accredited to a scarab ring set with pearls

A ring of great beauty, set with jade and stone inlaid with gold, came from China two centuries ago at least

Tradition says that Marie Antoinette once owned this gold filigree set, made by French jewelers after Italian design. Its great beauty points to the probability of some such high dignity

FASHION FOOTWEAR

Dark Brown Russia Calfskin
Price $11.00

In Patent Leather and dull kid
Price $10.50

Spring

Patent Vamps with tan cloth quarters
Price $11.00

J & J SLATER

415 Fifth Avenue, New York
Between 37th and 38th Streets

Patent Oxfords
Price $11.00

Middy Blouse and Skirt $5.75

ON a little side street in Boston the House of Lombard for sixty years has outfitted yachtsmen. The individuality and quality of their blouses brought many women to the quaint store. Gradually this business has increased so that now to many thousand women the name Lombard means middy suits of a quality and style not to be obtained elsewhere for Lombard blouses and skirts can only be secured direct by mail.

The illustration shows a middy suit of White University Cloth. Light in weight and mercerized with a soft lustrous finish. Launders beautifully. With cotton collar and cuffs in navy, copenhagen, lavender, fern green and old rose $5.75. With blue flannel collar and cuffs $6.25. Silk middy tie $1.50—22 colors—parcel post prepaid.

A style book showing this and many other attractive models sent free on request.

HENRY S. LOMBARD, 24 Merchants Row, Boston, Mass.

ESMOND

BATH ROBES
CORTEX FINISH

Warm, Comfortable, Inexpensive

When you buy a Bath Robe or have one made up for you, be sure to ask for Esmond for then you will get fabric that has the "Cortex Finish"—a finish that insures a full, even nap, durability and a wooly feel.

Specify Esmond always whenever you buy Blanket Comfortables, Crib Blankets, Afghans and Bath Robes. They are very moderately priced.

Be sure and look for the Bunny Trade-mark on all Esmond Goods.

THE ESMOND MILLS ESMOND, R.I.

Send for Sample Bunny Blanket

Send 10c and the name of your little boy or girl and we will mail you a large, doll size blanket in light blue and white, decorated with the famous Bunny. Gives the children lots of fun.

THE ESMOND MILLS
Dept. H ESMOND, R. I.

CLOTHS

Our Colors Are Fast

Silverbloom

now in its new garb of gayly patterned SPORT STRIPES of DARING COLOR COMBINATIONS is ready for your inspection at all the leading stores.

SILVERBLOOM possesses that exclusive appeal that women of distinction demand.

A season of tubbing will take from this glorious cloth nothing of its silvery lustre or dye-fast colors.

For service and beauty choose SILVERBLOOM.

Ask your nearest retailer or send to us.

Lesher, Whitman & Co., Inc.
Broadway and 19th Street
New York

ON HER DRESSING-TABLE

(Continued from page 114)

heat, but all advocate the cold spray afterwards, to tone the skin and promote circulation.

From early childhood the Frenchwomen take bran baths, as they consider water which is at all hard most injurious to the skin; the bran is often combined with orris root, which adds a pleasing fragrance. They also use a species of aromatic salts for the bath, which they believe preserve the clear youthful transparency of the skin. Twelve tablets of these delightful salts come in a box, which may be bought for $2. These bath salts may be had in any of various perfumes. They appear in the illustration at the bottom of page 114. The Frenchwoman puts a few drops of extract of orris milk in the hot water in which she washes her face. This refreshing liquid causes the skin to recover its freshness and perfumes it with a delicious odor of violets; it costs 95 cents and $1.75 a bottle; it is shown at the bottom of page 114.

ALL THAT A BATH TABLET SHOULD BE

A noted specialist makes an antiseptic bath tablet which has all the necessary soothing and cleansing properties. Forty-eight tablets are contained in a bottle, which costs $2. The tablet should be used in a moderately warm bath, and with it should be used a very good soap, which is made to combine with the tablet, and which costs 35 cents a cake. After the bath a cold spray should be taken, and then a special cream which is made to accompany the tablet and soap should be used. This antiseptic cream, which is both softening and soothing, should be carefully rubbed all over the body, always with an upward movement. Its price is $3 a jar. Another body cream which is considered particularly beneficial in clearing the skin of impurities and keeping the pores free and which does not tend to make the skin dry, may be bought for $1.50 a jar.

A well-known specialist has compounded a skin food for both face and body which is to be used after the warm bath at night. A generous amount of it should be rubbed in with an upward rotary motion. In the morning, a hot spray and then a cold one may be used, and, if the skin is not inclined to be dry, a piece of ice may be rubbed over the face and neck. A light application of a cream which is made to accompany this skin food is then used on the face before powder is applied. The skin food costs $2 and the cream costs $1 a jar. They are shown at the bottom of page 114.

LUXURIES OF THE BATH

Still another specialist makes bath crystals which purify the water and scent it to a luxurious degree; their special purposes are to increase the circulation and to tone and perfume the skin. They are delicate rose in color, and may be had in rose, verbena, lavender, and other odors, in jars of three sizes which cost, respectively, $1.50, $2.50, and $4.50. They are shown at the top of page 114. The pink soap which is made to be used with these bath crystals is particularly to be recommended, as it is made by skilful blending of the purest of soothing vegetable oils. It forms a soft creamy lather which, besides its cleansing value, is also an excellent emollient, making the skin soft and white. The soap, which has an agreeable fragrance, costs 40 cents a cake, while a box of six cakes may be had for $2.25. It is shown at the top of page 114.

A cream which this same specialist makes especially for those tender skins requiring gentle though nourishing treatment, gives a satiny texture. It may be bought in jars for $2 and $3. This specialist also sponsors an imported powder, each package of which contains its own puff. It is particularly suited for use after the bath, and its price is $1.50. These are shown at the top of page 114.

When the skin is improved by the use of a brush, one with a long adjustable handle which is so easily removed is particularly convenient; it costs $1.10. It is shown at the top of page 114. For the face and neck, it is important to use very soft towels. Small ones of finest linen with exquisite insets of filet and drawn-work may be bought for $1.75 each. These are shown at the bottom of page 114.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.

TREASURES WITH A TALE TO TELL

(Continued from page 118)

and workmanship. The ring at the top of page 116 is an odd piece of the period preceding the Renaissance. An Atlas exquisitely carved in silver supports either side of an amethyst, while oddly enough the inner side of the ring is of pure gold. The third ring, shown at the right on page 118, is of Chinese origin. It was brought to America in the early eighteenth century by a traveler who dared China's "heathenism." The stone is a dull translucent substance and on it gold is inlaid in a flowery pattern. Jade lotus leaves form the shanks of the ring.

The two old watches shown at the bottom of page 116 each present a personal history. That at the left is of Limoges enamel, beautifully designed and surrounded by rose diamonds. Rose diamonds also ornament the face of the watch, which boasts in tiny letters to have been made by "Soret à Genève." This watch belonged to the Minister of Finance to the Court of Louis XVI, M. Necker, father of Mme. de Staël.

A most charmingly innocent story accompanies the copper-colored gold watch shown at the right on page 116. This unusual bit of workmanship of simple and excellent design is a product of the reign of Louis XVI. A design of flowers, a dog, and two birds stand out in relief, while rose diamonds give sparkling fire. This watch was made by a Swiss watchmaker named Almaric, and this is its story. A young Frenchman who was traveling through Switzerland chanced to see a figure upon a crag far above him. He climbed up a steep precipice and there found Almaric's charming and beautiful daughter in great distress, for she had gone up one side of the crag and had come down the opposite side until she had reached this small crag, from which she could neither descend nor ascend. The young gallant escorted her safely to her father, and was rewarded with this beautiful watch, and to complete the tale, doubtless the rescued and rescuer married and lived happily ever after.

Joseph

Presents
for Summer 1917

A NVMBER OF ATTRACTIVE NEW JOSEPH MODELS
DESIGNED ESPECIALLY FOR GARDEN
PARTIES AND COVNTRY CLVB DINNERS

THESE ARE IN ADDITION TO THE LAST PARIS
MODELS –

Milliners Dressmakers Furriers

632 Fifth Avenue
opp. Cathedral
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It is not much trouble to ask for Fownes gloves by name—and you'll have no trouble with style, fit or comfort when you get what you ask for. Try it.

It's a
FOWNES

that's all you need to know about a GLOVE.

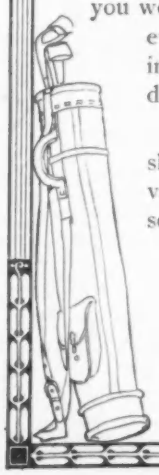
WHEREVER smartly dressed women congregate—on the links, the club-house veranda, the tennis court, at the fashionable seashore and mountain resorts—and clothes are discussed, there is one topic that interests all—"Now we can buy Wash Skirts that *really* wash without shrinking." And that happy condition arrived just last Spring, with the advent of the

NEVRSRINK

Guaranteed Wash Skirt

Its success was instantaneous. For the first time you could buy a wash skirt that was absolutely guaranteed to wash without shrinking and to keep its perfect fit and shape until worn out.

When you buy a Nevrsrink Wash Skirt select one your exact size (not two sizes too large as you have always done)—it will fit as perfectly the last time you wear it as on the day you buy it. Attached to every Nevrsrink Skirt is a guarantee tag which insures you a new skirt free if the one you buy doesn't live up to our promises.



Nevrsrink Guaranteed Wash Skirts are shown by the best shops in your town, in a large variety of the newest styles and a splendid assortment of the most fashionable wash fabrics. Ask to see them and look for the guarantee tag—that's your certainty of satisfaction.

NEVERSHRINK SKIRT CO.
NEW YORK CITY

SEEN *on the* STAGE

(*Continued from page 75*)

A God like Mr. Chesterton's, who has time to drop in of an evening for a personal visit to the drawing-room of a Duke, ought assuredly to be able to attend immediately to such matters as the burning of Louvain or the shattering of Rheims Cathedral or the sinking of the *Lusitania*.

But, though the present writer disagrees with Mr. Chesterton's religion, he is ready at least to remove his hat in Mr. Chesterton's presence, because of the unusual and, in consequence, impressive fact that Mr. Chesterton has a religion, and knows what it is, and is eager to express it and to preach it with enthusiasm.

The performance of "Magic" (for which we are indebted to a new manager, Mrs. Emilie Hapgood) was preceded by a performance of "The Little Man," by Mr. John Galsworthy. This whimsical essay in satiric dialogue was never intended for production on the stage; and, according to accepted standards, it can hardly be regarded as a play. But Mr. Galsworthy—like Mr. Chesterton—is a great man; and there are not so many great men living in the world that it can ever cease to be a privilege to listen to any one of them. His point, in "The Little Man," appears to be that the meek shall inherit the earth, because, quite quietly, they do things, while their brethren, of many nationalities, are merely talking noisily of what, according to their different opinions, ought manifestly to be done. The moral might be written down as follows:—whenever you listen to a heated argument between half a dozen people, beware of the seventh person who is silent.

"THE IMAGINARY INVALID"

It has always been a theme for wonder why some enterprising manager should not take the little trouble to make a lot of money by producing a series of the comedies of Molière, in English, in New York. Shakespeare—as Professor Brander Matthews used to say, in his lectures on the history of the drama—was the last of the mediævals, but Molière was the first of the moderns. The technique of Molière is just as modern as the technique of Pinero, except for the minor facts that—according to the custom of his time—he did not trouble himself to motivate the entrances and exits of his characters, and now and then permitted his imaginary people to express a momentary mood in a soliloquy or an aside. The satirical ideas of Molière are just as pertinent to the life of America to-day as they were to the life of France two hundred and fifty years ago. Though three or four of the tragedies of Shakespeare are undeniably alive, the theatre-going public of the English-speaking countries still attends the occasional productions of his comedies—if at all—because of an unenthusiastic sense of duty. But the current patronage of the comedies of Molière at the Théâtre Français is occasioned not at all by a dreary sense of duty, but by a lively sense of actual enjoyment. Molière is still honestly regarded as a humorist, for the simple and sufficient reason that his plays are still amusing.

"Le Malade Imaginaire" is by no means one of the best plays of Molière; but it is an extremely entertaining farce, and when it was presented recently in English, for the first time in New York, by Mr. and Mrs. Charles D. Coburn, it occasioned what our newspapers are accustomed to describe as a "sensation." Many people who had never heard of Molière before were astounded to discover that, by some mysterious means, they had been made to laugh easily and heartily throughout two solid hours. A new and unknown playwright had somehow made his début on Broadway, and had made an immediate and unexpected hit.

"The Imaginary Invalid" was acted by the company which had been employed for more than a hundred nights in the worthy task of continuing the current run of the immortal "Yellow Jacket." This farce of Molière's was acted astonishingly well. The present writer—in this instance—does not speak without authority, because he happens to have witnessed no less than a dozen performances of "Le Malade Imaginaire" in that greatest of all theatres which was founded by Molière himself. Mr. Gaul, Mr. Bruning, Mr. Kyle, Mr. Coburn,—all were excellent; the stage-direction, by Edith Ellis, was satisfactory; and the scenery and costumes, designed by Mrs. John W. Alexander, were unusually beautiful. It is greatly to be hoped that the undeniable success of this experiment may induce Mr. Coburn to set before the public of New York several other plays of Molière's next season. It is not, by any means, a reasonable proposition that our laughter-loving population should be permitted any longer to escape the irresistible appeal of the greatest comic dramatist that ever lived.

"THE MORRIS DANCE"

There is a sonnet of George Meredith's that opens with the tragic lines:—

"How low, when angels fall, their black descent,
Our primal thunder tells: known is the pain
Of music, that nigh throning wisdom went,
And one false note cast wailful to the insane."

Whenever good artists do a bad job, they do it with extraordinary thoroughness. When Winthrop Ames announced his intention of producing at the Little Theatre a farce by Granville Barker, called "The Morris Dance," which was founded on "The Wrong Box" of Robert Louis Stevenson and Lloyd Osbourne, there appeared to be many reasons for expecting a delightful entertainment. Such an aggregation of great names had seldom been assembled in association with any single undertaking in the theatres of New York. Because of this, the many friends of Mr. Barker and Mr. Ames and Mr. Osbourne experienced an unexpected and distressing shock when they discovered that "The Morris Dance" was hopelessly fatuous and irretrievably dull.

When the tragic cry resounds along the corridors, "Illuriel is fallen, is fallen!" no good can come of entering the throne room and kicking the shattered fragments of the idol on the floor. Any criticism of "The Morris Dance" would be superfluous. The play was so poor that there is nothing to be said about it. But it is at least a pleasure to reflect that Mr. Barker can never write so bad a play again and Mr. Ames can never again exhibit so bad a production at his Little Theatre. The nadir has been touched; and the stars of these two artists must climb henceforward into the ascendant. Already we have owed so many, many pleasant hours in the theatre to Mr. Barker and to Mr. Ames, that we are willing to forgive "The Morris Dance":—nay more, we are willing to forget it.

THE WASHINGTON SQUARE PLAYERS

The new bill of the Washington Square Players is not nearly so interesting as their previous program, which touched the high water mark of their achievement; but it is worth seeing.

The present program opens with a

(*Continued on page 124*)

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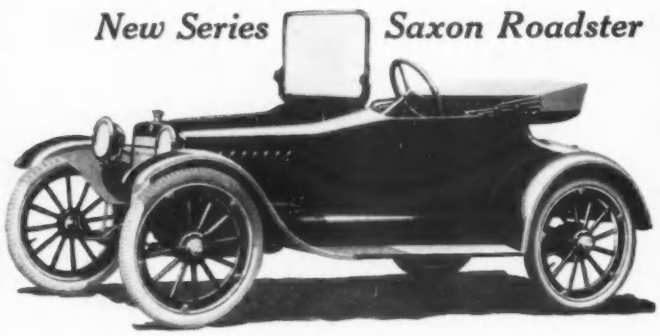

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SEEN *on the* STAGE

(*Continued from page 122*)

one-act tragedy entitled "The Last Straw," by a woman who has chosen to conceal her identity beneath the pseudonym of "Bosworth Crocker." The janitor of a large apartment house has killed a neighbor's cat by accident while manipulating the dumb-waiter; and this neighbor has accused him of having killed the cat intentionally. When the ragamuffin children in the street begin to cry out through his windows, "Who killed a cat? Who killed a cat?," his amorphous and inarticulate mind begins to suffer insanely from the sense of persecution. Finally, when his wife, almost casually, asks him if the death of the cat was really accidental, he goes into the next room and shoots himself. A considerable amount of truthful observation is packed into this little psychologic study; but the play suffers from the fact that several points are repeated over and over again in the lines and from the consequent fact that the action is frequently halted by this undue discursiveness.

"A Private Account" is a translation of "La Paix Chez Soi," by Georges Courteline, which was acted in French by Madame Bernhardt's company earlier in the season. The present performance of this sprightly little comedy suffers sadly from the fact that the beautiful young woman who plays the rôle of the wife is utterly unfitted for the part.

"The Death of Tintagiles," by Maurice Maeterlinck, is, of course, a masterpiece. The theme of this tragedy is Fear; and the point of the play is that it is much more terrible to be afraid of we know not what than to be afraid of something tangible that we are able to define. The decorations, designed by Rollo Peters, are very beautiful and properly impressive; and the piece has been adequately staged by Philip Moeller. But, somehow or other, the performance is not nearly so impressive as it ought to be. Perhaps the fault lies in the too monotonous reading of the lines or in the excessive dimness of the lighting. Whatever be the reason, the simple fact must be recorded that the present production of "The Death of Tintagiles" does not approach in sheer impressiveness the production which was exhibited a few years ago by the American Academy of Dramatic Arts.

The bill is concluded with a one-act comedy, by Kenneth Sawyer Goodman and Ben Hecht, entitled "The Hero of Santa Maria." This character-study of life in a little town of Indiana might have been written by George Ade. The scapegrace son of an old skin-flint named Nathan Fisher has run away from home and exchanged names with another ne'er-do-well. This second vagabond—wearing the new name of Edward Martin Fisher—has enlisted in the army and been killed in Mexico. His remains are shipped back to Forksville, Indiana, and received by Martin Fisher. A public funeral is accorded to the hero, and old Martin seizes the occasion to secure the backing of the local congressman for a claim that he has tried, for many years, to make against the government for a Civil War pension that he does not deserve. When his own son turns up alive and well, old Martin is obliged to pay him several hundred dollars to go away again and to remain, thereafter, theoretically dead. This little play is brisk and entertaining; and the detailed realistic set designed by M. Rienecke is a joy to the beholder.

"THE IRON CROSS"

The Morningside Players, led by certain students and instructors of the drama at Columbia University, is the latest group of enthusiasts to organize a company for the production of good plays that might not otherwise secure a hearing in the commercial theatre. The first play produced by the Morningside Players was "The Iron Cross," by Elmer L. Reizenstein. This piece was bought, a year or more ago, by Arthur Hopkins; but Mr. Hopkins hesitated to produce it because of the prevailing superstition that war plays are doomed to failure in the current theatre.

Perhaps the most interesting feature of "The Iron Cross" is the evidence which it affords that Mr. Reizenstein is an author to be counted on. He was only twenty-one years old when his first play, "On Trial," earned an instantaneous and sensational success. "On Trial" must have piled up a great deal of money for this youthful playwright; but, instead of scattering this money up and down Broadway, he has employed his leisure by filling out the manifest deficiencies in his early education, and, instead of trying at once to achieve a second and sensational success in the commercial theatre, he has devoted his time to writing a serious play which he must have known, from the very outset, was not destined to bring him any money.

"The Iron Cross," which has been acted only twice, is a very much better play than "On Trial," which has been acted hundreds of times. The improvement of the author is manifested mainly in his characterization and in the writing of his dialogue. Mr. Reizenstein wrote rather badly at the age of twenty-one, but he has begun to write with dignity and eloquence at the age of twenty-three. This new play, also, is very well constructed. The only fault that may be marked in the scenario is that each act is complete in itself and seems to close the play instead of pointing forward to a necessary subsequent development.

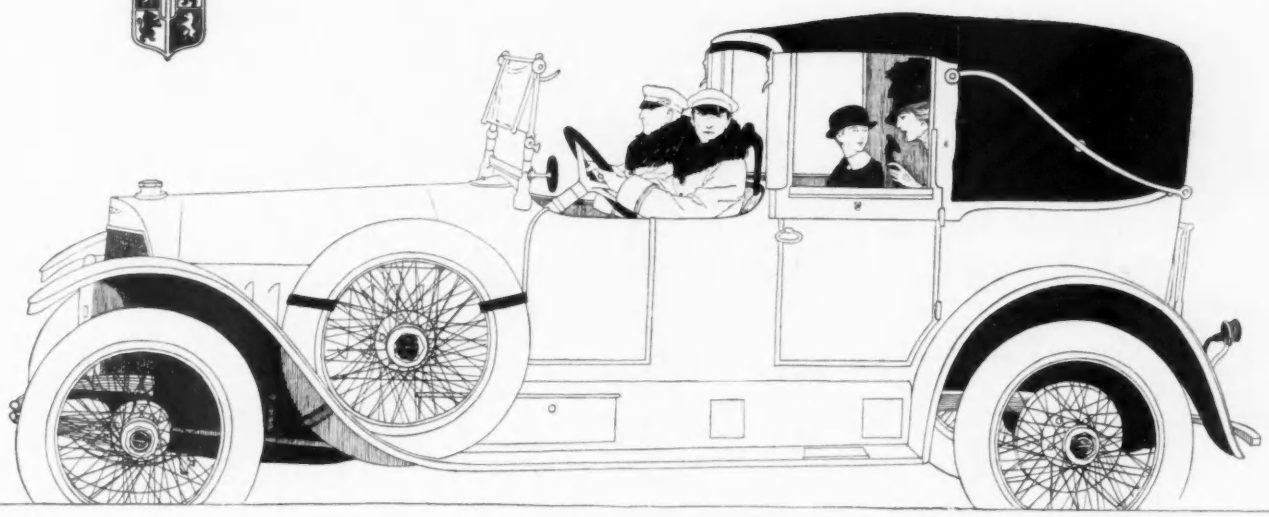
The aim of "The Iron Cross" is to indicate the tragic hardships imposed upon the common people of an imperialistic nation by a war decreed by those who rule them,—the sort of war whose causes and whose purposes are matters that they cannot understand. The scene is set, of necessity, in a village of East Prussia. In order to emphasize his thesis, the author has not hesitated to dramatize that famous phrase of Shakespeare's, "On horror's head horrors accumulate." His story is exceedingly depressing. Considered solely as an entertainment, "The Iron Cross," in fact, is nearly (but not quite) as gloomy as Mr. Granville Barker's farce, "The Morris Dance." But the fact should be remembered that Mr. Reizenstein was trying merely to show war at its worst. He was exhibiting the effect of a Hohenzollern war upon the people of Prussia. A different story, and a more heroic mood, would of necessity have been demanded if he had tried to exhibit, for example, the effect of a Hohenzollern war upon the people of France. It is true, of course, that war is hell; but a war against war partakes of the divine.

"JOHNNY GET YOUR GUN"

According to every reasonable standard of criticism, "Johnny Get Your Gun," which was written by Edmund Laurence Burke and revised by Dorothy Donnelly, should be dismissed as a thing too trivial to demand consideration; but the undeniable fact remains that this absurd concoction affords an evening of delightful entertainment. The plot of the play is merely a replica of that of "Fixing Sister" and "The Man from Home" and a hundred other pieces which stretch back in a long line to the almost prehistoric "Davy Crockett." A cowboy from the west, whose manners are as bad as bad can be, comes east and shocks a household whose manners are presumed to be both excellent and, in consequence, effete. He prevents the heroine from marrying an empty-headed English duke, and

(*Continued on page 126*)

Singer



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THE MARQUIS OF RIPON'S HOME AT KINGSTON

(Continued from page 71)

grouped Chinese jades and crystals. The recessed cabinets on either side of the fireplace constitute a little museum of Chinese porcelains, and the color value of fine boulle furniture is not overlooked in the scheme of this room of beautiful colors. The prevailing tones of the velvet sofas and chairs, range from ashes-of-roses to rose-flame and there are handsome examples of eighteenth-century petit-point on individual chairs and long seats. The curtains are of rose red velvet, and in the ceiling, painted to represent a delicate northern sky rather than the typical Italian one, the luminous impression made by the whole interior is repeated in faint beautiful clouds. An unusual piece of Chinese art is a great cistern of turquoise green porcelain of the Ming Dynasty, filled with mammoth gold flowers with gold foliage. This unusual and fantastic affair, placed facing a window, becomes in the sunlight a strange and glorious marvel of color.

It was in the oak room that, a year or so before the war, Nijinsky and Karsavina danced at a small private party at which Queen Alexandra was present.

The Marchioness of Ripon's boudoir overlooks the tennis court on the south side of the house, and in it a happy use has been made of tints and tissues that respond to sunshine. The walls are covered with cloth-of-gold, and straight lengths of very transparent gold stuff hang against the windows, under looped draperies of pale yellow taffeta, which, in turn, are looped back against heavier curtains of wood-toned brocade. On opposite sides of the windows, tinted oriental figures of slaves hold toward the sun platters heaped with china and colored-glass fruits. The ceiling is another poetic sky across which drift rose and azure clouds. There is a deep luxurious couch in blue, black, and gold brocatel, with many orange and flame-hued cushions. The room is lighted by old crystal lustres on marble pedestals, with the lights screened by orange shades. In the center of the room is a square old-red lacquer table elaborately inlaid with mother-of-pearl and displaying rare and curious Chinese stone objects and antique boxes. On the mantel are two small, oblong, Roman holders in black marble and filled with small brick-red dahlias and tiny, close, red roses. An old-blue painted settee and some chairs in early French tapestry add pleasantly to color plan of the room. On the walls are Chinese painted mirrors and framed flowers made of brilliant blue kingfishers' feathers; the modern pictures include the stage set for "Le Dieu Bleu" and the design for "L'Après Midi d'un Faune," by Bakst, an oil painting of Karsavina by Philpott, and two fine drawings by Sargent of Karsavina and Nijinsky.

GRACE WILLARD.

SEEN *on the* STAGE

(Continued from page 124)

disseminates a general impression that the only manly thing to do in life is to behave badly in a parlor, and shoot off a gun, and talk slang, and curse with picturesqueness, and bully all the servants, and order many drinks. Now and then, of course, this hero talks about the stars above the mountains and the great spaces of the open out-of-doors.

We have seen this play so many, many times that we have come at last to believe that it must represent a sort of groping, on the part of the popular mind, toward a virile and poetical ideal. America must really like this play, or else our public could not have endured it throughout so many decades, under so many successive permutations of title and detail. The present piece enjoys the manifest advantage of an unusually likable personality in the part of the leading actor. Mr. Louis Bennison is so amusing and so lovable that he carries to success many scenes which would be discarded as preposterous except for the benefit of his individual appeal.

"OH, BOY!"

Despite the fact that "Oh, Boy!" is a musical comedy, it may be seen and heard without regret by the sort of people who know enough to value time more highly than they value money. The music, composed by Jerome Kern, is pleasantly melodious; the lyrics, contributed by Pelham Grenville Wodehouse, are cleverly conceived and deftly versified; and the book, constructed and written by Guy Bolton, is coherent and intelligible. But the distinctive feature of the whole production is the quite surprising element of taste that is exhibited in the endeavor. The scenery is simple, the costumes are lovely, and the people in the cast are likable and human. Two or three of them can sing. To describe "Oh, Boy!" as an entertainment that can be endured without regret may seem perhaps like damning it with faint praise; but it should always be remembered that a description so enthusiastic can rarely be applied to our musical comedy.

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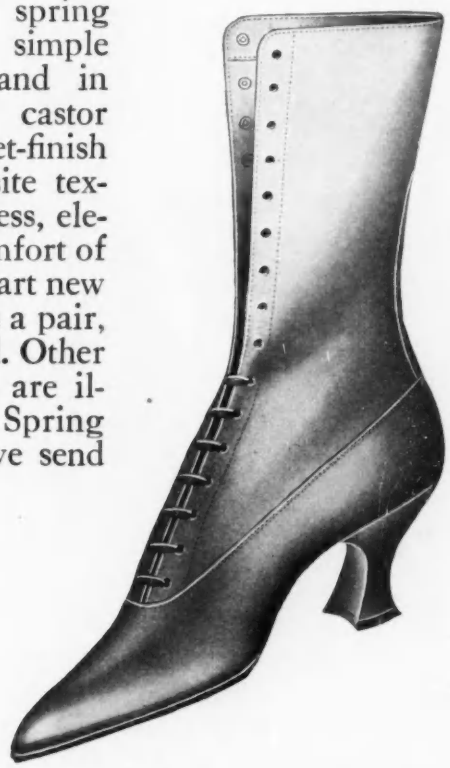

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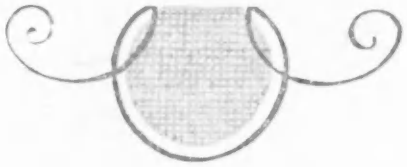

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MAKERS *of* MUSIC

(*Continued from page 72*)

Such comments as these are not unfamiliar. But the amount and complexity of the work to be done is such that a consistent standard of excellence is next to impossible. Madame So-and-so may sing in masterly fashion in one aria and in the next become mediocre. There may be a splendid performance of "Die Walküre" one night and a loose and perplexing performance of "Die Meistersinger" another night. If the singer or conductor is reproached on this score, he always replies: "But what can I do? There is no time for rehearsals."

Of course there is force in this reply. Opera is the most complex and exacting of the arts. A single good opera performance represents an unbelievable concentration of disciplined effort. But the Germans have their way of dealing with the difficulty. Maude Fay, who was for some eight years one of the leading sopranos in the Munich Royal Opera House, has told recently of the way things are managed in Munich. (Miss Fay, by the way, was not heard at her best when she sang last season at the Metropolitan; but the surgeon has brought her voice back to the normal and she is this spring undertaking a concert tour in the West.) In the German Opera House, the *Intendant* is a very von Hindenburg. His commands are executed as precisely as those of a German army staff officer. All the complex red tape of the opera house is managed with machine-like exactitude. There is no waste in the routine and no consequent drain on the nerves of temperamental artists. There is always time for a necessary rehearsal. Instead of feeling cramped and hampered by red tape, the singer in the German opera house, as Miss Fay testifies, actually feels liberated. To this military discipline, undoubtedly, is due the high average of German performances.

THE CONDUCTOR A DIPLOMAT

But it seems impossible, as the Metropolitan is now organized, that the German way should prevail. The Metropolitan lacks the wholesome prestige of a governmental institution. Its personnel is made up of many nationalities, and some of its eminent singers, it is to be feared, feel themselves a trifle above discipline. At all events, Mr. Gatti-Casazza's position is rather that of a diplomat than that of a general. He is supplied with an elaborate organization, including one of the best orchestras in the world, and is supported with all necessary funds. With such an equipment, he is required to provide forty or fifty operas in each season, including eight or ten "novelties" and "revivals"; and above all else, he is required to provide dozens of the world's greatest singers. His operas must have a variety to suit all tastes; his chorus and ballet must be large and well trained. When one considers that he mounts an average of two operas each week, and that each opera demands, and should have, half a dozen or more full rehearsals, in addition to dozens of partial ones, it will be seen how huge is the order which he is called upon to fill. There simply are not enough hours in the day to do everything as it should be done. As a result, many of the "stock" operas must go into performance almost without rehearsal. A visiting singer may have little or no opportunity to rehearse with the ensemble. All in all, one marvels that the Metropolitan shows such good results as it does.

The only way to maintain a consistent average of excellence under these conditions is to use such discipline as the Germans habitually enforce. When Mr. Toscanini was here he did much to supply this discipline, so far as the ensemble was concerned, by the sheer force of his powerful will and broad musicianship. Mr. Bodansky, now chief of the conductors, does admirably in many operas, but too often he falls beneath the routine.

One of his triumphs in the past season was his production of "The Ring of the Nibelung" at a series of matinées. Except under the baton of the greatest conductors, New York has rarely heard Wagner's music so eloquently played. In these operas, Madame Gadski's voice, which has lost little with the passing of the years, rang with splendid fullness. Madame Matzenauer and Madame Schumann-Heink completed a trio of singers who have shown what the heroic German voice can be at its best. What such a voice can be at its worst, it must be added, was shown by Madame Kurt, who this season has fallen miserably short of her reputation. But on the whole, New York has rarely heard Wagnerian singing so freed of its besetting sins as in this year's performance of "The Ring". Carl Braun, in that most difficult bass rôle in all opera, the part of Wotan, was nothing short of superb. Johannes Sembach, clinging to his Italian method, sang an admirable Siegfried, but acted, as the saying goes, "like a tenor". Jacques Urlus, the Siegmund, was much less agreeable to listen to. One ventures the opinion that Mr. Urlus and Madame Kurt represent the deterioration which is likely to take place in the singer when freed from the discipline which obtains in Europe. For it is one of the results of the easy-going American way of doing things in opera that the singer is allowed to be almost the sole arbiter of his work.

HARD-EARNED PERFECTION

Such a criticism can not be leveled at Geraldine Farrar. Year by year she continues to improve and mature, both in acting and in singing. Her voice was never large or exceptionally beautiful, but by tireless hard work she has made the most of it. Never content to rest upon her enormous popularity, she has sought out difficult things to do, and done them with patience. Moreover, she is one of those who do not stop working on a part after a first successful performance. If she is now the most popular woman singer of the Metropolitan, the credit is all hers. Each year, accordingly, there must be an opera or two put on especially for her. This season, "Thaïs" (which is really a shabby affair, unworthy of such an honor), was chosen for this purpose. And Miss Farrar, like a true artist, failed to respond to the flashy, sensational opportunities of the first two acts, in which the Alexandrian courtezan flaunts herself before her admirers. But when this courtezan had become a religious devotee, then Miss Farrar's imagination rose to the occasion. It was a quaint surprise to those who were looking for something sensational. As Cherubino, in Mozart's "Marriage of Figaro", she was altogether charming, and her Carmen, this season, as last, was filled with picturesque strokes of characterization. Great actress as she is, she has never been content to rely solely on her histrionic ability; each year her singing has become more sure, more beautifully modulated, more classic.

The "novelties" of this season have not been significant (although as this is being written there are still two to come). Gluck's "Iphigenia in Tauris" was sung so badly and mounted so inadequately that its magnificent music left little impression. Zandonai's "Francesca da Rimini", of which so much was expected, proved quite disappointing. Two of the revivals, "L'Elisir d'Amore" and "The Pearl Fishers", were charming enough in their old-fashioned manner, but are not likely to be heard often again. The revival of "The Marriage of Figaro", however, was admirable. In addition to the finished art of Geraldine Farrar,

(*Continued on page 130*)

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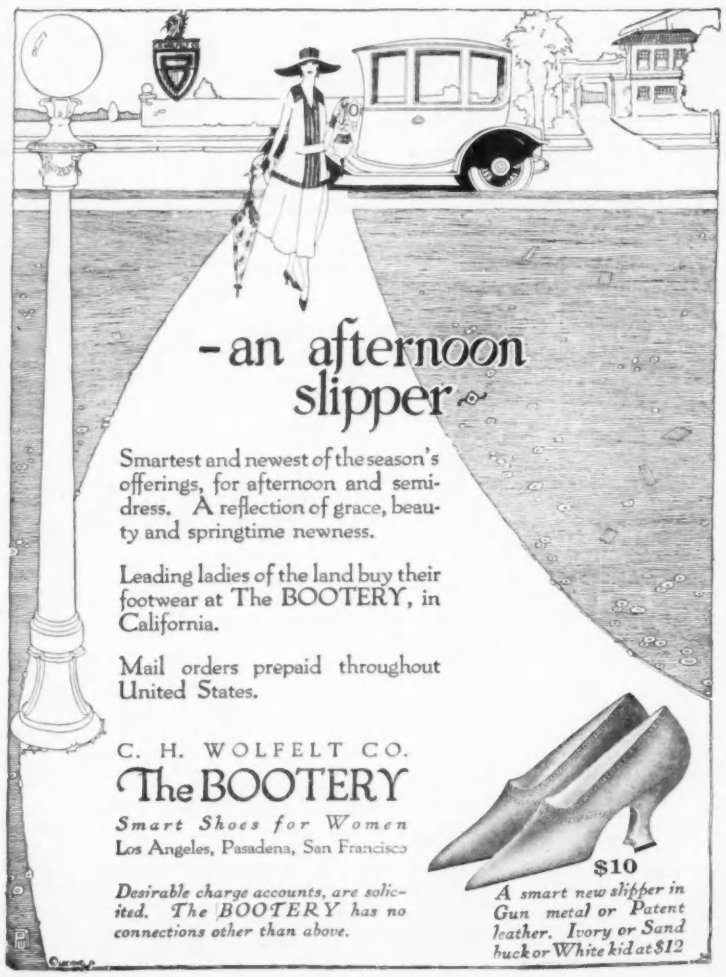

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MAKERS *of* MUSIC

(*Continued from page 128*)

Odette le Fontenay, Guiseppe de Luca, and Adamo Didur, this revival revealed Madame Matzenauer, the splendid Wagnerian contralto, in the rôle of soprano. It is one of her boasts that she can sing both. On one famous occasion, having been announced for Brangaene in "Tristan", she substituted at the last moment for the soprano Isolde. It it is here to be recorded that she sings the Countess in Mozart's opera, in excellent taste, and without such Wagnerian power of voice as to drown the delicate Italianate music.

The new singers this season have been few, and most of these of minor importance. To fill the heavy Italian rôles, Claudia Muzio came from Italy. The impression she has left is one of abounding energy, which not infrequently plays havoc with her singing. Her acting has those virtues which the Italians most love —fiery energy and intensity, but it never shows that quiet touch of authority which Geraldine Farrar gives.

MARIA BARRIENTOS

One of the pleasantest experiences of the season has been the singing of Maria Barrientos, the Spanish coloratura, who has this year been raised to the position of chief coloratura singer at the Metropolitan. Hers is a birdlike voice, without much power or dramatic feeling, but trained to the last point of artistry. Her coloratura work is brilliant without being flashy. Like Frieda Hempel, she sings no note which she can not sing well. But unlike Miss Hempel, she has no marvelous beauty of tone quality with which to express operatic emotions. She remains a coloratura soprano of limited endowments, yet an artist by virtue of pure and accurate tone production. So rarely is this primary virtue practised in the opera house that Madame Barrientos must be regarded as an artist of the front rank. The fact that her voice is a small one has worried some critics, who find it insufficient to fill the Metropolitan auditorium. But the charge can not stand. She can fill the last corner of the big hall with a clear, flute-like tone. Though this tone is small, let us be thankful that it is beautiful. The craze for loudness of tone has done more than any other one thing to bring about a deterioration in operatic singing. The parts which Madame Barrientos is called upon to fill are chiefly the bravura rôles of the old Italian style. Hence it is not necessary that she be an actress; her personality is enough.

Anna Case, long distinguished on the concert stage, made one brief appearance at the Metropolitan this season as Michaela in "Carmen". Though she seemed hardly at home in opera, she suggested the qualities which have made her so popular in concert: vigorous straightforward singing and clear tone. Leonora Sparkes, another newcomer, brings to the Metropolitan a brilliant voice, which she uses in able fashion. Raymonde Delaunois, who has sung boy's parts in "Boris Godunoff" and "Hänsel und Gretel", has added a charming bit of youthfulness to the company.

Opera audiences are well accustomed to seeing indifferent acting, or the total lack of any acting. Unfortunately, the gods, in bestowing great voices, do not often choose those persons who are dramatically gifted. Usually, hard work can supply the deficiency to a considerable extent. But more often the operatic star is content to be a singer and let the other half of his work go. However, there are in the Metropolitan company a few persons who would be great actors in the theatre if they had never sung a note. Chief of these is Adamo Didur. His Boris, in Moussorgsky's "Boris Godunoff", has for several seasons been the most brilliant histrionic achievement of the Metropolitan. There are few opera singers, the world over, who can express, as he can, with face and gesture, the substance of emotion. Among the minor members of the company, one Angelo Bada has risen into prominence in the past two seasons by his really brilliant characterizations. Indeed, his acting in the part of Malatestino remains the most vivid impression which one carries away from "Francesca da Rimini". Whenever there comes a part which calls for highly individualized acting, Mr. Bada can safely be entrusted with it. There are other singers in the company who by study and practise have compensated in part for the oversight which the gods committed in withholding the actor's gifts. Among them are Mr. Goritz, Mr. Leonhardt, and Mr. Ruysdael, as well as a number of those who have already been mentioned. One suspects, however, that the average of acting at the Metropolitan could be raised a great deal higher if the directors could insist upon the necessary training. But, as always, "there is no time."

Two other great singers of opera have been heard here this season in concert, though unfortunately not at the Metropolitan. Madame Sembrich, after a first recital which left a deep impression, essayed a series of four "historical recitals" to set forth the development of the art of song. The first of these she gave early in January, choosing her program from the folk songs of a dozen nations. But the remainder she found herself unequal to. Even in the simple lyrics which she sang, her voice showed signs of weakness. Perhaps at last Madame Sembrich, having contributed to her age the supreme example of the vocal art, has become a tradition, a brilliant memory. Let us hope at least that the phonograph has preserved her singing as an example to future generations. Mary Garden, who is missed at the Metropolitan in these days when French operas and singers are so scarce, gave a single recital in New York in February, at the last of the Friday morning musicales at the Biltmore. On hearing her once, one returns to the old verdict that three-fourths of her art consists of pure will power. If one were to take away from her that dominating personality, which made her Mélisande great and her Marguerite possible, one would find a second-rate musician. For her art is not like that of any other singer. It is an art which compels the audience to attention and admiration. With this will power, she has been able to hold the center of the stage with no more than the movement of the hand; and with it, too, she has been able actually to create the illusion that she was singing a part which in reality her voice could not compass. As an interpreter of French songs, (such as she sang at the Biltmore) she exerts the same uncanny fascination.

A REVIEW OF THE SEASON

All in all, the opera season has offered many memorable moments and a few moments that were inspiring. The inadequate performances are accounted for: "There is no time." But there is one blot on the Metropolitan which has been frequently noted in these columns. The scenery, in all except size, is that of a second-rate American theatre of a decade ago. Mr. Gatti-Casazza knows that there are new ideals afloat concerning the art of the stage. But he believes and says frankly that these ideals are false. As a concession to the spirit of the times, he has indeed made one or two grudging efforts in the past season. The "Iphigenia" was mounted with scenery by Mr. Munroe Hewlett, and the revival of "Thaïs" was provided with decorations with a more brilliant and carefully planned color scheme than is usual at the Metropolitan. But both these efforts were unsatisfactory.

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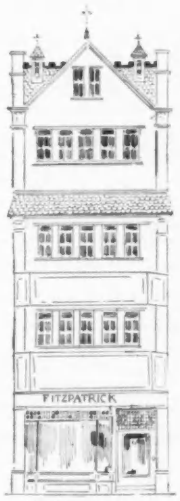

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Reproductions of the miniature were sold with a resulting benefit of over $12,000 for the Canadian Red Cross; the original was presented to the Princess Patricia when she went to England

© Canadian Red Cross

A R T

(*Continued from page 76*)

drawing of the trees make even that entirely forgivable.

Many well-known American painters were represented by characteristic works such as the "Striped Bass" by Chase, "Venetian Glass" by Childe Hassam, done when he was still painting with short brush strokes and opalescent color, "At Sunrise," by Jonas Lie, and a marine by Dougherty, painted more in the spirit of his water colors than of his oils. George de Forest Brush, ever decorative in his work, left for a little his family portraits, to paint "Andromeda," definite and decorative nude, in which the artist treats the figure as a static motif of the design with little of the changing subtlety of life. "Sita and Sarita," a girl in white with a black cat on her shoulder, showed Cecelia Beaux an evident admirer of Manet and was too reminiscent of his "Olympia" to be spontaneous.

Well meriting notice among the landscapes was the delightful and sensitively painted "Ice in the River," by Ernest Lawson, and a more impasto treatment appeared in Walter Griffin's "June Morning." Henri inspired regret by painting, —with a brushstroke better adapted to his Indian chieftains,—a heavy and insensitive nude, and Sargent was equally out of his element in creating a painfully unlovely "Tyrolese Crucifix," while in the work of Gari Melchers, something seemed missing, which once was there; is it, perhaps, the result of painting in a land where he finds less of inspiration than among the peasants of Saxony?

THE AMERICAN WATER COLOR SOCIETY

The fiftieth annual exhibition of the American Water Color Society, held during February at the galleries of the National Arts Club, was not in any way an impressive exhibition, although it contained a considerable number of small works which were in themselves noteworthy. The controversy over the award of the Hudnut prize, with the resulting withdrawal of the prize by Mr. Hudnut, has already received more than its due of publicity. It is only to be regretted that such definite steps are not more often taken by donors of prizes when unseeing juries award their gift to meretricious works.

A very interesting group presented the work of Tyra Kleen, a young Scandinavian painter whose work, of which "Jungfrau" is one of the happiest examples, is a recent and welcome addition to New York exhibitions. It is individual and imaginative work, with a keen interpretive and poetic quality which carries it far from the class of mere representation and narration and emphasizes the unseen forces beneath the surface of nature. In direct antithesis to this work is a group of delicate and delightful landscapes by Chauncey Ryder, who catches the beauty of the open country and feels the idyllic charm without the dramatic force of nature. His "Winter Morning," brilliant with the deep blue of an icy pool encircled in the snow, has nothing of moving life to mar the quiet, and only slender saplings to lead the eye up the hillside to the clear pale blue of the winter sky above. It is a true lyric in paint.

WATERCOLOR ON THE MOUNTAIN TOPS

The greater number of the water colors were landscapes or compositions with small figures, and there were blessedly few of the ubiquitous flower pieces. However, "Our National Colors," by Mabel Key, justified its presence by an effective use of growing flowers for their color values, in a broad and simple way which saved them from any fault of prettiness. A notable group in the exhibition consisted of landscapes, and especially of mountain peaks, where color was the first consideration, as it was with Turner in his Alpine sketches, and where form found its way through color. These were the work of Edward Potthast, and he had washed them on in thin color and gained thereby a sense of solidity seen through distance and mist. Among those works where figures filled the important place in the landscape were an Indian group in red blankets touched to flame by the morning sun, "The Spectators," by Gerald Cassidy, and a sympathetic painting of heavy horses, "Waiting," by William Ritschel.

Calendar of Current Exhibitions

NEW YORK

Ainslie Studio. Twenty-five paintings by George Inness, through March.

Arden Galleries. Paintings by Cézanne from February 28 to March 26.

Fine Arts Building. Ninety-second annual exhibition of the National Academy of Design, from March 17 to April 22.

Montross Galleries. Annual exhibitions of the group of American painters known as "The Ten," from March 6 to 27.

BALTIMORE

Peabody Institute. Twenty-first annual exhibition of the Water Color Club of Baltimore, from March 10.

BUFFALO

Albright Gallery. Exhibition of French Art loaned by the Luxembourg Museum, for an indefinite period.

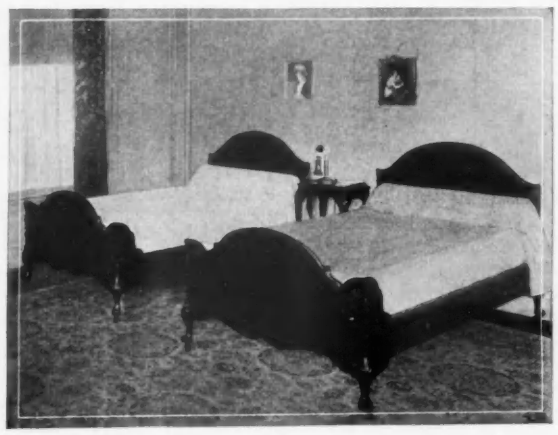
NEW ORLEANS

Delgado Museum. Annual Exhibition of the New Orleans Art Association, from March 11.

PITTSBURGH

Carnegie Institute. Paintings by Zuloaga and paintings by a group of American artists, from March 5 to 28.

Early English portraits and landscapes from the collection of Mr. John McFadden, of Philadelphia, from April 26 to June 30.



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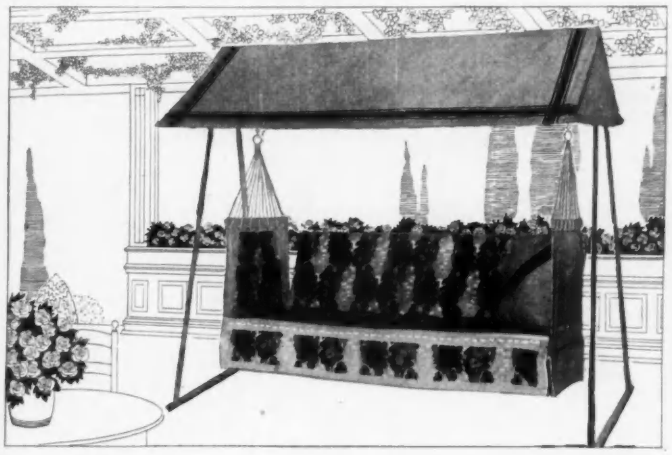

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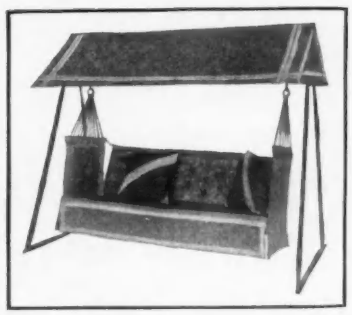

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Two photographs by Arnold Genthe

The training at this school does not stop with the dance itself; the pupils are trained also in the allied arts, of which costuming is an important feature; Edith Vaughan is here costumed for an oriental dance

THE EDUCATION *of the* DANCER

(*Continued from page 64*)

made her début last season under my supervision, appears in "The Dancing Girl of Delhi."

One of the most interesting results of the "Denishawn" training is Margaret Loomis, who is now playing leading parts with the Lasky studios. Miss Loomis was with us all last season and has spent two summers at the school. She is a girl from Los Angeles, who had wished for real self-expression, but because of her social position and the lack of necessity for work, had never been allowed anything but social activity. She became self-repressed and, because of her really deep and intense nature, almost morbidly introspective. The "Denishawn" training helped her to swing the pendulum the other way, to let her emotions find vent and satisfying expression. However, she was not a facile pupil in the sense of responding quickly or well to steps or technique. Her talent lay along the lines of the dramatic, with a Chinese or Japanese tendency both in manner and appearance. The dance which was created for her as a solo and which she did on tour with us last year, was Chinese, following a delicately dramatic theme, and was called "The Lady Picking Mulberries;" it was while she was doing this dance that the motion-picture director saw her and found in her a new creator of leading rôles for the film.

There has been so much of the barefoot dancing in the last decade, that when any one can do modern things (that is, the dances of any period requiring full costume) and still remain unique, that is plainly the gift to develop. While Florence Andrews has won great admiration in her Greek dances for two seasons, yet she does so adorably and inimitably the insolent little polkas of the bustle period and the coquettish little steps of more recent times, that we are preparing her to venture out in a group of these dances.

Last summer, the University of California honored me by an invitation to be the first dancer to give a performance in the Greek Theatre at Berkeley. One hundred and twenty-five people appeared in this performance, which was a dance pageant of Egypt, Greece, and India, in six episodes. This meant about four hundred and fifty costumes, and the

(*Continued on page 136*)

A delightful natural dancer, Vanda Hoff, is one of the notable achievements of "Denishawn," where she learned the dance which has brought her so much success in "The Dancing Girl of Delhi"

An Open Interview with Elizabeth Arden

—The International Authority on the Care of the Skin and Complexion

If you were to visit the exquisite Arden Salon D'Oro, at the corner of Fifth Avenue and Fifty-third Street, New York, you would meet the woman who, by making the study of feminine complexions her life work, has earned the title of "The International Authority on the Scientific Care of the Skin and Complexion."

You could learn from her own lips the best methods of improving your own complexion, of overcoming the annoying defects and achieving that perfection which now seems so distant.

But a personal visit to the Arden Salon D'Oro is not always possible, especially at the time of greatest need. So listen to Elizabeth Arden's words of advice reproduced here for Vogue readers. There may be a message for YOU in this interview:

Q. "What is the first step to take in improving the skin?"

A. "To keep it **at all times hygienically clean.** The pores must be purged of all foreign particles to allow them to function properly. This is seldom done, else blackheads and other blemishes would not form."

Q. "What method of cleansing the skin do you advise?"

A. "Individual requirements govern the method to be chosen. The average skin requires a very thorough cleansing cream and skin tonic, first the cream, then the tonic. But for a particularly bad skin with enlarged, reddened pores and possibly blackheads, the Venetian Pore Cream should be applied to the face after a good cleansing. This paste will purge the pores thoroughly, reducing them to normal size and eliminating the blemishes. For ordinary cleansing purposes, especially after motoring, golf, etc., the Venetian Cleansing Cream will suffice."

Q. "When the skin is properly cleansed, how can it be further improved?"

A. "Most women, especially after thirty, require a mild tonic to preserve the smooth brilliancy and keep fine lines from forming. For this, the Venetian Ardena Skin-Tonic is prepared. This tonic keeps the skin well groomed and white at all times and does not permit sallowness or other discolorations."

Q. "Is the Venetian Ardena Skin-Tonic recommended for severe cases of skin bagginess, deep lines and wrinkles?"

A. "If the skin is decidedly loose, relaxed and shrunken, I advise the use of the Venetian Special Astringent. This wonderful preparation is prepared from rare, imported herbs. It is not only difficult to obtain, but difficult to be without. It lifts the flaccid muscles into place, tightening the skin and is indeed a tonic to sagging muscles and excellent to restore the beauty of the throat line."

Q. "Does the toning of the skin constitute a complete treatment in itself?"

A. "Not always. In most cases I find that a nourishing cream is also needed for the worn facial tissues. For ordinary requirements the Venetian Velva Cream will be found an ideal preserver. This supplies the necessary nourishing treatment and preserves the charming satiny texture. I especially recommend it for sensitive, delicate skins."

Q. "Does the Velva Cream fatten the skin?"

A. "No. For thin faces I use the Venetian Orange Skin Food. This is a tissue builder of great strength and will be found effective in filling out hollow cheeks."

Q. "Is the Venetian Orange Skin Food intended for use on the neck, shoulders and bust?"

A. "The Venetian Adona Cream should be used for this purpose. This cream is rich in fat producing qualities and brings the desired firmness and plumpness. A week's treatment will show marked improvement."

Q. "Can the Venetian Preparations be used with good results without special guidance as to their application?"

A. "The Venetian Preparations are all special-purpose preparations. Their uses are explained fully in my book, 'The Quest of the Beautiful.' However, as I am anxious that the best results be realized from their use, I am glad to advise individually as to the methods to be employed in each case. All written and personal inquiries have my personal attention. I hope that all Vogue readers, who have not done so, will write for my book, 'The Quest of the Beautiful,' which will gladly be sent, without charge."

NOTE: The Arden Venetian Preparations mentioned in this interview, are priced as follows:

Venetian Pore Cream, $1 a Jar.
Venetian Cleansing Cream, $1, $2, $3.
Venetian Ardena Skin-Tonic, 75c, $1.50, $3.
Venetian Special Astringent, $3 a Bottle.
Venetian Velva Cream, $1, $2, $3 a Jar.
Venetian Orange Skin Food, $1.75, $2.75, $3.75.
Venetian Adona Cream, $2, $3, $6 a Jar.

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GENUINE R&T SILKS

THE EDUCATION *of the* DANCER

(*Continued from page 134*)

properties and effects were endless. This entire production was planned by us at "Denishawn," and we designed the costumes which were executed by the pupils, aided by a corps of seamstresses on the place. All goods were dyed, stenciled, and patterned by the pupils, and many of the properties were made by them. Thirty-six of the principal dancers in the pageant were "Denishawn" pupils, and the rest were recruited from the classes of the summer session of the University of California. We are now repeating this pageant in New York, at the Palace Theatre, beginning March 19.

Our proceeding in this performance at Berkeley was that which we follow in all performances. Our training does not stop with the teaching of the dance itself. On the contrary, we try to give each pupil a comprehensive dance training, and with it an all-round practical education in all those matters related to the dance in its finished production. With these, every dancer must deal sooner or later if he tries to bring any original idea to fruition.

A course of lectures at "Denishawn" teaches the relation of music to the dance, and is given by an authority on the subject. There are teachers of the Jacques Dalcroze eurhythmics, trained in the Dalcroze Institute in Dresden, and there is a craft department where a pupil learns the actual making of many of those accessories to costume which it is impossible to purchase, as well as the designing of the costumes themselves and the study of decorative backgrounds. Although last summer was only the second season of the school, girls from New York, Chicago, Portland, Seattle, Texas, Iowa, and many other places equally far from California were among the pupils, so that we feel justified in looking forward to a greater "Denishawn." We plan to take a beautiful old farm near Los Angeles, where adequate dormitories can be built, where we can have our own out-of-door theatre for dancing performances, and live a sort of moderated community life. We feel that our school is representative of the spirit of America and fits the American need much better than any imposed foreign system, and while we use the foreign technique and traditions to the utmost of their usefulness, we are not restrained by them when it is either necessary or desirable to do free, unique, or individual things. This whole Renaissance of the Dance is due to America and American artists. Isadora Duncan and I may fairly claim to be the pioneers who have upset the old tradition of the dance, have infused life into the old systems, and brought about this tremendous interest in the human body and motion. There has been nothing given to the dance in this age that has not come from America.

We believe that we have demonstrated, even in these few years, that "Denishawn" is worthy of a place as a national institution, and we are, of course, ambitious for its future. Already we are cramped for quarters and are enlarging our buildings, but eventually there will be the greater "Denishawn," where, we dream, sculptors, painters, musicians, poets, and authors shall come to bide a while and give and gain inspiration. There will be our own out-of-door theatre, and there will be an endowed fund to take care of those aspirants who have indisputably great talent and no money.

This is the dream. But "Denishawn" itself was a dream once. And we have faith that the greater "Denishawn" is a right idea and will be realized.

Photograph by Weston

It is not professionals alone who seek training in the dance; many social gatherings in Los Angeles have been the gayer for the dancing of Mrs. Kuster, who makes decorative use of her famous Spanish shawl

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PARIS
WASHINGTON

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PARIS OPENINGS STATE THE MODE

(*Continued from page 47*)

walked through the salons. At least an inch of the gray tissue rested on the gray carpet of the salon. The frock, which is sketched at the bottom of page 42, was very long, and the skirt was by no means narrow, but of generous width and very graceful. Of the "one-piece" variety, it was girdled loosely with a narrow girdle of gray tissue; both skirt and bodice are embroidered in gray.

THE MODE CHEZ PAQUIN

The Maison Paquin has adopted neither the straight silhouette nor the violent peg-top. The Paquin manikins are clad in skirts that bulge gently about midway between the hip and the hem, where they are quite narrow. Rather close at the waist are the Paquin models, but the close-fitting Paquin bodice is not of the boned variety. Instead it is often softly but very slightly draped about an apparently uncorseted figure, producing a very graceful natural line at the waist.

This line, be it noted, is oftenest exactly normal. There are few wide girdles, some are very narrow, and often the waist-line is outlined merely by a bit of embroidery. The corsage is sometimes almost in surplice fashion in the back; for at Paquin's the svelte creatures who display the creations of the house appear to wear their blouses wrong side in front. The high collar of one of these blouses is attached to the flat front of the blouse and fastens neatly in the back above a V-shaped opening formed by the surplice arrangement of the two back sections. Several blouses show an opening of some sort below the collar in the back and the effect is very odd.

A number of black satin afternoon frocks are shown in the Paquin collection. One of these, "Mon Caprice," is given a prettily paneled skirt on which straight narrow panels of different lengths embroidered with gray thread and opaque crystal beads fall; one overlapping the other. The corsage is very simple, and the sleeves are extremely short. This model in white charmeuse is shown at the top of page 41.

Linen trims many of the Paquin frocks; —collars, waistcoats, tunics, belts, and all sorts of odd garnitures of linen. A linen tunic is topped with a loose corsage of linen, embroidered prettily in color. A frock of dark blue mousseline de soie is adorned with a band of linen which crosses the middle of the skirt, and the top of this band falls free on each side for several inches, forming a modish loop. A frock of black taffeta has a narrow rolling collar of green linen, and other tiny bits of green appear here and there on the bodice and the sleeves. Collars of linen appear on tailored frocks, and an apron skirt of blue and white striped linen appears below one blue serge jacket.

Many of the Paquin jackets are decidedly brief. So very brief are they, that the first impression is that an unmanageable pair of scissors has cut them too short, and then all at once one realizes how smart they are. Quite new in line are the Paquin jackets, swagger little coats, smartly collared and rather close-fitting. The sleeves of these jackets are wrist length and fit the arm easily. And no garment in the collection is more chic than the waistcoat which is a feature of almost every tailored frock.

THE HOUSE OF WORTH

The Worth collection upholds every tradition of the house. Once more the stately manikins glide through the well-known salons, robed like duchesses in slender trained frocks of gold brocade, satin, and rare silks; and once more the coquettish manikin, by the side of her stately sister, displays the frivolities of the House of Worth. All pink taffeta, for instance, is "Cosette," pink taffeta and delicate lace and rose buds and—Worth. Of the more dignified order is the evening frock of black paillettes at the bottom of page 45, long and slim, with a pointed pailletted train. The feet are passed through oval openings in front at the ankles, and from the top of each of these oval "windows" depends a discreet curtain of black lace. This lace is very delicate and contrasts prettily with the pailletted stuff of the gown. The silhouette is slender, the train is cut square and finished with a flounce of black tulle, and bands of rhinestone trimming adorn the shoulders.

Also very stately is a trained evening gown of rose and silver-white brocade, but this skirt is draped at the hips, forming the peg-top silhouette above the long-pointed train. And there are similar frocks without number,—paillettes, brocade, and lamé tissue, all pretty and all very like Worth.

The tonneau effect is not particularly in evidence at the Maison Worth. A few models show this line, and there are a few undeniable peg-tops, but many of the Worth frocks are straight. One of the prettiest of these is of black satin with a very wide girdle of cashmere embroidery and narrow borders of embroidery all about. There is a light gray tailored frock with a straight plaited-paneled skirt and a half-length jacket with a soft draped girdle with a fringed end swinging loose, and there is a straight *tailleur* of blue serge and black satin, which is pretty and very smart.

One sees foulard at the Maison Worth, foulard combined with embroidered organdy, and the organdy is the same familiar smoky blue stuff which is so favored this season. There is a summery creation of pale rose cotton crêpe, which is sketchily embroidered with old-blue thread, and a quaint striped silk has an apron tunic and flounces of cream lace and is altogether charming.

Quite remarkable is a straight serge frock decorated with Chinese embroidery in lemon yellow and blue. The bodice section is straight, and the straight skirt is turned under at the ankles and attached to an ingenious trouser arrangement, which is so cunningly devised that it gives to the skirt quite a trousered appearance, especially as the wearer walks. Several of the Worth models show this feature, which is by no means displeasing.

Very odd and pretty is a summer frock of tussur from the Maison Worth. The skirt is of cream white tussur, accordion-plaited and altogether straight. The jacket is of bright Italian green tussur, trimmed with black cords and buttons. In shape, it is short and vague, with wide sleeves that fasten up their entire length with black buttons. Not only is the coat very short, but the skirt belt is placed very high, so that the frock is not unlike a smart green flower on a chic, straight, white stem.

Manteaux of silk and satin are worn over the Worth evening gowns, as well as over some of those for afternoon. Very pretty is one of gray taffeta trimmed all about with ruches of taffeta. It is lined with blue and silver brocade and is slightly *tonneau* in line, being slightly puckered at the hem.

The Worth gowns are quiet in color—dark blue, gray, all the shades of rose, green, mauve, and yellow prevail and are combined with gold and other metal threads. The metallic tissues employed by Worth are beautiful, and the embroideries are very lovely.

AT THE MAISON PREMET

Premet's new models, while longer than those of last season, are by no means long. The skirts are draped on the hips or at the knee; some are broadest in

(*Continued on page 140*)

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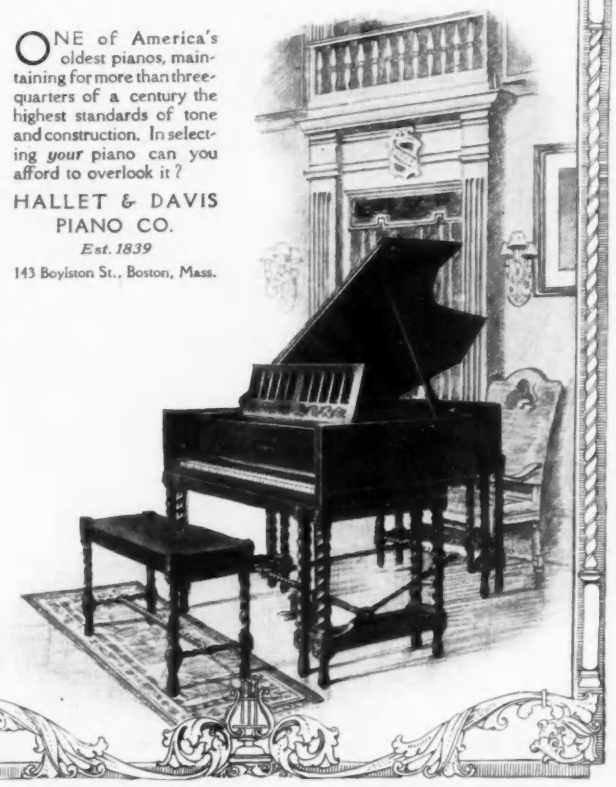

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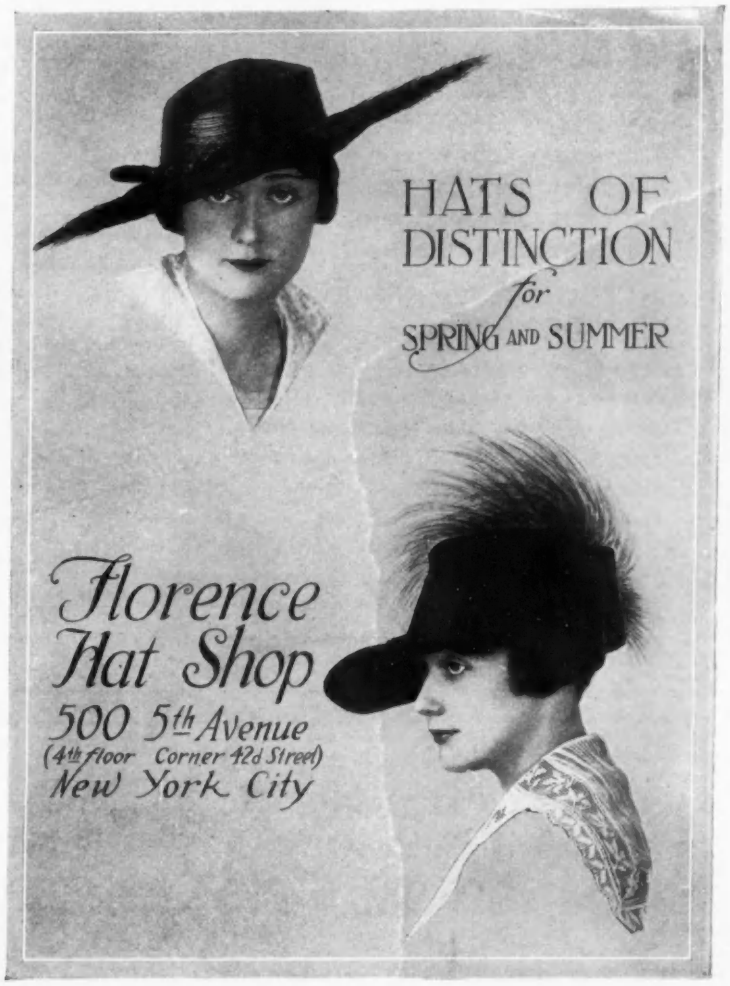

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PARIS OPENINGS STATE THE MODE

(*Continued from page 138*)

effect at the hips and others broadest at about the knee, while many fall straight. A few are deliberately tightened at the hem; but all are narrow in effect. Much is made of the girdle, which is usually several inches wide in front and narrows somewhat in the back, where it is often tied in a picturesque looped bow.

Jackets are generally loose and short, extending only an inch or two below the girdle and often not entirely concealing the belt. Several loose hip-length jackets are shown,—jackets which flare steadily from the shoulders and are cut in an irregular line at the lower edge. One short black satin jacket, worn over a black satin frock, is collared and cuffed with castor.

At Premet's, also, the old-time tailored frock is rarely seen. Instead, they show one-piece frocks with tops of some thin contrasting stuff, and each accompanied by a tailored jacket. On one frock of dark blue serge, the front, from the broadest part of the hips upward, is made of a peculiarly vivid shade of yellow crêpe de Chine, splashily embroidered with dark blue. This yellow section crosses the shoulders and forms a square embroidered yoke in the back, from which the blue serge falls in a straight panel, which is drawn in at the waist-line by an embroidered yellow belt, which, in turn, is drawn through slits on each side, leaving the edges of the panel to fall free and straight from shoulder to hem. The hip-length flaring coat is lined with yellow.

There are many beige and black combinations which are exceedingly pretty, and many exquisite frocks are of gray satin, a peculiar, lustrous, luminous gray, combined with embroidered mousseline and other thin tissues. On page 46 is a frock of black satin girdled with a tasseled scarf of gray-beige Irish crochet. Gray lace forms the yoke also; this frock is one of the loveliest in the collection. Pretty Mme. Renée herself wears a frock of black satin with a gilet and sleeves of white silk jersey. The back of the frock is white, also, embroidered delicately with black (some of the Premet embroideries resemble delicate lace), and this white section extends to the hips, being tightened at the waist by a black satin girdle which is knotted on the side. The skirt and the front of the frock are of black satin. Somewhat similar is "Echo de Paris," a pretty creation of black satin with yoke and back of gold-embroidered white mousseline. This embroidered back section is also crossed by a girdle of black satin. The frock is sketched on page 46.

Several Premet frocks show the tablier, usually of plaited or tucked Georgette crêpe, over frocks of satin or foulard. Very few of the Premet models are made of foulard; plain satins and taffetas outnumber the foulards ten to one.

A number of exceedingly smart sports coats in rather vivid colors, with contrasting collars and cuffs, form an interesting feature of the collection. The collars are generally of the draped scarf variety, twisted about the neck and thrown over the shoulder. On page 46 is a three-quarters coat of Italian green peau de chameau, collared and cuffed with white; and there is another of the same fabric in vivid blue, with white about the throat and wrists.

Evening frocks are airy and brief as to corsage, bouffant as to skirt, wide as to girdle, and long as to train. They, also, are made of two contrasting colors in silk and mousseline, and are as vivid in effect as a butterfly's wing.

Exquisitely simple are the tablier frocks of Premet; "Pierrette" of beige tussur topped with gold-embroidered white Georgette crêpe, has an apron-tunic of plaited tussur and the whole is girdled with gold-embroidered crêpe, which is simply knotted on the side. Then there is another apron-tunic of beige crêpe over a black satin slip, and this is girdled generously with black satin. There are several other tablier frocks in the Premet collection, and they are all lovely.

This season, the Maison Premet shows a charming collection of children's frocks, wee robes of mousseline and other thin stuffs, daintily ruffled and embroidered. Organdy blouses, as usual, interest visitors to the Premet salons, and the Premet *robes d'intérieur* form a collection by themselves.

FROM MARTIAL ET ARMAND

Martial et Armand show almost no straight frocks. Instead they give us the peg-top and the melon and even the hobble skirt and a few Directoire models, which are very pretty, particularly a house gown of black satin, long of train and girdled twice across the front, with both girdles placed rather high. At this house, skirts bulge at the hips, remaining flat in front and back. The Martial et Armand skirts are long, extending quite to the instep, and the waist-line is, as a rule, high, producing a very long skirt. This lengthening of the skirt, which is everywhere in evidence, is one of the most remarkable features of the new fashions. Each house has at least one long frock, and usually there are several to be seen in each collection. The couturiers are trying the long skirt on the buyer. If he buys, the success of the long skirt will be assured, and we shall be able to rest our eyes, so long tortured by the sight of so many unsightly ankles, and our weary brains will be able to cease puzzling over the angle at which these same ankles emerge from the skirt-edge. The long skirt is welcome.

Martial et Armand make much of a new printed silk muslin, a muslin which is rather stiff and paperish, but which takes the printed color very brilliantly. In all the tints of rose, prettily combined with lace, this muslin is exceedingly dainty.

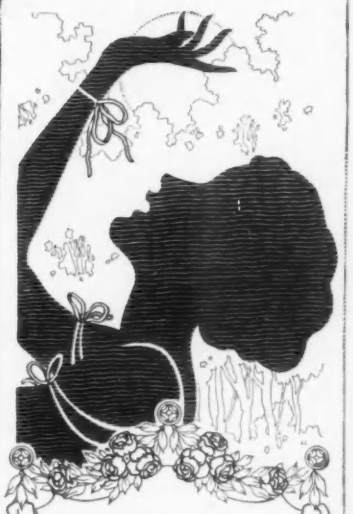
Loose, graceful, unlined manteaux of black lace are featured by Martial et Armand, who throw these filmy wraps over summer evening frocks. Very quaint are the hooded cloaks, also, with hoods buttoned close about the face. The loose tricot blouses with embroidery of some contrasting color, which are worn with the Martial et Armand tailleurs, are new and smart and will doubtless find much favor, while the collars and gilets of tricot which adorn the tailored frocks are very fetching. Plaid taffeta in black and white is used as the basis of one pretty summer frock, the blouse of which, above the high waist-line, is composed of lace and mousseline.

AMONG THE CHÉRUIT MODELS

Chéruit, in common with all the other *Grandes Maison*, makes no startling innovations in the mode. Perhaps the most striking feature here is the new line achieved by bringing the corsage to the base of the throat in front and dropping the collar in the back, leaving the top of the shoulders bare. This line is further emphasized by a belt which follows the normal waist-line in the front, but drops in the back and is knotted low over a loose straight back. The result is an impression that the dress is on wrong side in front, but the line is unquestionably new.

The *pantalon* frock makes its appearance in two versions at the Maison Chéruit. The first is an evening frock on which loose panels of black tulle make but an indifferent attempt to conceal a long tapering *pantalon* of black Chantilly lace. The second is a house-gown which consists of a white chiffon *pantalon* under

(*Continued on page 142*)



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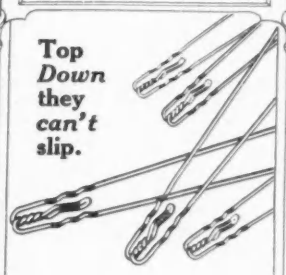

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PARIS OPENINGS STATE THE MODE

(*Continued from page 140*)

an overdress of a soft blue material. Very odd in color and arrangement are the tissues used in the Chéruit collection. Nowhere else in Paris is found this new odd touch. Nowhere else do we see mantles of rough cheviot in dull mauve, odd greens and grays, with such unfamiliar woolen embroideries, woolen stitching applied in oddly placed bands. There is something eastern about these mantles. One fancies that a Kurd or an Arab or a Persian or some one of those far eastern peoples might wear a garment not unlike those which so impress us in the Chéruit salons. Eastern or not, these unlined oddly trimmed coats of rough thick cheviot, with wide sleeves and ample collars are very smart and altogether desirable. The great "patch" pockets are placed inside, one on each inside front, and the fronts are worn turned carelessly back, so that the hand may be thrust into the pockets.

Woolen cashmere, printed with a Persian design in dull colors, is used for one of the prettiest one-piece frocks in the collection. Following the new Chéruit silhouette, this frock is straight, flat, and altogether one-piece in the front, with the skirt flatly sewn onto the bodice part at the normal waist-line. From this line, at the sides, a drooping girdle is knotted low in the back over the loose ample back of the frock which falls straight from the shoulder.

This one-piece frock is straight, but many of the Chéruit models, easily fitted to the waist-line, suddenly bulge sharply on the hips, falling straight below. They are not peg-tops for they fall straight, but they are very wide at the hips. Fully half the Chéruit models show this line.

Chéruit shows several red frocks, much black, and many odd shades of rose, mauve and blue. A novelty is a hood collar which appears even on evening gowns. White skunk forms the trimming on a tailleur of yellow cloth. Sleeves are simple, and the bishop sleeve is in high favor. The waist-line is normal, wide, and tends to droop in the back.

A. S.

AS SEEN *by* HIM

(*Continued from page 65*)

It is true they still strike one as being just a bit mufti. Grays and browns, however, do very well. Recent prejudices make us discard anything which suggests the spas of the "Vaterland" or the merry yodling peasant of the Tyrol. Remember that a cheap hat is a delusion; there is no such thing.

As the years roll on, American men become more conservative in matters of dress. They do not rush in and order togs which look well, but which are not appropriate or do not become them. As yet, we are not as loose-jointed a race as the British, and ultra-London clothes do not suit us without modifying. We are gradually, however, using the same lasts for our boots and shoes and the same blocks for our hats. We do not regard slight variations in shapes and cuts, but cling to that which is individual. Naturally London has given us little this year. There has disappeared entirely from the clubs the riot of color which threatened a harlequinade before the war. All those violently contrasted shades in ties and shirts, hats and hat bands, and even in clothes, have vanished, and naturally this has had its influence in this country. The man who flaunts such riots of color may find his milieu on the Broadway of the electric lights, or at certain seaside resorts, but not among those who belong.

Ties? Just a word. Personally, I shall confine myself to the bows of white-figured dark silk, which I always wear. I shall also have a few four-in-hands of light silk, but sombre of hue with the same white figures or perhaps dots. I seldom vary my summer ties.

However, it may be—remember I am writing this as a prophet of ill-omen on the eve of a crisis—that we shall have to forego many of these little niceties and think more of the fit of khaki and uniforms. It will be a lively summer at such places as Newport, notwithstanding what may occur. Naval stations will be the rendezvous of our men on coast patrol. Whatever way it may turn by Eastertide, men will be made to think, and that is a good thing. Thus I hardly feel able to offer advice on what may seem to most people the trivialities of life.

One thing more; I must warn you for Easter. There will be really no parade in New York on the Avenue, more than there is on any other Sunday. No doubt there will be a certain crowd which still clings to the old traditions. Men will dress in a conservative manner, will look, no doubt, as if ordered by the dozens, but it will be dreadful form to wear anything but the conventional afternoon attire, such as one generally dons on Sundays in town.

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"LOOK FOR THE NAME IN THE SELVAGE"

PALM BEACH FASHIONS *at* FLOOD-TIDE

(*Continued from page 52*)

cut on the bias. The bodice buttoned plainly up the front. Simplicity is marked in these frocks; a simple collar of organdy or lawn is used with the gay plaids and stripes. Dimities are also seen and appear most often in rose, blue, or mauve, with a small white figure. The skirts are plain or plaited, and the blouses are simple and often finished with a filet lace collar. Mrs. Gurnee Munn, Miss Mary Brown Warburton, and Miss Margaret Bennett include several of these frocks in their wardrobes. The chemise frock hand-made of handkerchief linen is very popular, and exquisitely fine needlework is its most effective adornment.

The one-piece bathing-suit has been frowned down at Palm Beach. While fair bathers at Waikiki, Coronado, Monterey, and Santa Barbara are sporting in the surf, free from all hampering skirts, in emulation of their European cousins at Ostend and Deauville, the poor Palm Beach bathers must perforce retain the conventional skirt. Yet they are not without their means of doing something daring, for some of the skirts are scarcely more than saucy frills, while others are closely clinging. Before the rules became so strict, a certain Philadelphia girl appeared on the beach on a Sunday morning, well-shielded from the coast-guard's criticism by her brother and her fiancé. Her one-piece blue jersey bathing-suit was swatched in many filmy veils, in various shades of sapphire and marine blue chiffon. They floated, one above the other, about her slender ankles, as she went down the boardwalk to the beach. Straight to the water's edge she walked; then, unpinning all seven veils at once from her bathing cap, where they were fastened with a little jeweled pin, she dropped them upon the beach and shot like a mermaid into concealing waves of the rolling surf.

SHOES THAT ARE WHITE

There is a pronounced revival of all-white shoes for both morning and afternoon wear; those who are not going in for sports affect the high, white kid, laced boots. The black and white, or tan and white sports shoes are still worn, but are not considered as smart as during former seasons. Low-heeled pumps are worn a great deal, and there has been such a revival of oxford ties in white kid and with high heels, that the shops find it almost impossible to keep any stock of them on hand. Shoes, high and low, in every shade of gray suède and kid are very smart. They are charming with white costume or with the new gray gowns and skirts. Buckles of silver, steel, or gray enamel with silver rims, are much worn upon these gray shoes. Smart shoes for afternoon wear are in the combinations of white and gray, black and white, or blue and white, in kid or kid and patent leather. For evening, silver slippers are worn to the exclusion of all others, although, of course, the satin slipper matching the color of the gown does not go out of fashion and gold slippers retain some measure of favor.

As to stockings, plain or clocked varieties are worn most, although the open-striped hose are always becoming, as they have a tendency to make the foot and ankle appear more slender. One also sees black evening hose with black lace insets. For afternoon, there are new gray or gray and white striped hose, and hose showing checker-board effects which are worn with the plain gray gowns or suits.

The evening gowns, like everything else, show great variety in color, but satin-faced metal cloth, cloth-of-gold, cloth-of-silver, and brocades of gold and silver upon heavy satins are much worn. The cloth-of-gold or silver gowns, severely plain, devoid of trimming of any sort, rely upon line and cut for their effect. Most of the new ones have long limp trains, which are sometimes looped up with a gold or silver flower; the shorter the skirt, the longer the train. Pleasing versions of these trained frocks have been worn by Mrs. Frank Frazier, Mrs. Roswell Colt, Mrs. Barclay Warburton, Mrs. Alexander Brown, Mrs. John C. King, Mrs. E. Hope Gammel Slater, and Mrs. Hermann Oelrichs.

There seems, this season, to be no predominant style in hair-dressing; women follow their own individual styles. Many women are wearing most formal coiffures for evening, with sprays of paradise or jeweled pins, or both. Mrs. Hermann Oelrichs has brought more than one fanciful fashion to Palm Beach this season. The first was the cretonne skirt; the latest is the wearing of fan-shaped paradise sprays which are fastened with a diamond pin in the back of her elaborate high coiffure. With these spreading feathers Mrs. Oelrichs wears a gown of brocaded cloth-of-gold with flowered stripes of pale blue.

Mrs. Barclay Warburton, who looks more like an older sister than like the mother of Miss Mary Brown Warburton, sponsors the fashion of huge crin hats for evening wear, as appears in the sketch on page 51. Her gowns are of that exquisite simplicity necessary to set off the beautiful jewels which she wears; except for Mrs. Edward T. Stotesbury's, there is no such collection of jewels at Palm Beach. One of the most beautiful pieces is a pearl necklace of five strands of pearls, separated by diamond bars. The strands fall to the waist and end in a large diamond tassel. Many bizarre jewels are worn this season; great-grandmother's long earrings are frequently brought again to light. Miss Flores Howard wears Russian earrings of Alexandrine seed pearls and gold and yet others of ancient Chinese design in gold.

The three balls at Palm Beach are the most brilliant events of the season. Of these, the Washington's Birthday Ball is the largest; this year, as "The Feast of the Lanterns in the Garden of the Gods," it was the most spectacular event ever held at the Poinciana. A huge canopy of rare Persian rugs hung over the entrance; at the opposite end, crouched a pair of life-sized lions, holding great crystal balls between their paws. On the ceiling and walls were hung skins of Numidian lions, Bengal tigers, and bears. Great Chinese lanterns and Algerian lanterns hung from the ceiling to transform the ballroom into an oriental palace.

Most of the costumes showed touches of either silver or gold, possibly with the intent of enhancing the oriental effect. The handsomest — and plainest — were those made entirely of cloth-of-gold or silver, combined with wide gold or silver lace. Mrs. J. Lorimer Worden wore amethyst brocade with gold lace; Mrs. Eugene W. Pargny, of Pittsburgh, wore sapphire blue satin, very simply cut; and Mrs. Willis Seaver Paine's costume was a severely simple white satin. Mrs. Barclay Warburton was dressed in white brocade combined with gold lace, and her famous pearls. Mrs. Frederick Edey's gown was of black chiffon taffeta, with a sash of cherry and blue silk.

A DIAMOND SNAKE

Mrs. Roswell C. Colt's rose brocade was combined with chinchilla; Mrs. Pierre Lorillard Barbey, one of the most conservative of the younger matrons, was frocked in flesh-colored lace over white satin. Mrs. Frank Duff Frazier's gown was of cloth-of-silver. Mrs. Charles B. Dillingham had a frock of white chiffon over white satin, and her only ornament was a huge diamond snake coiled around the throat. Mrs. Joel Ellis

(*Continued on page 146*)

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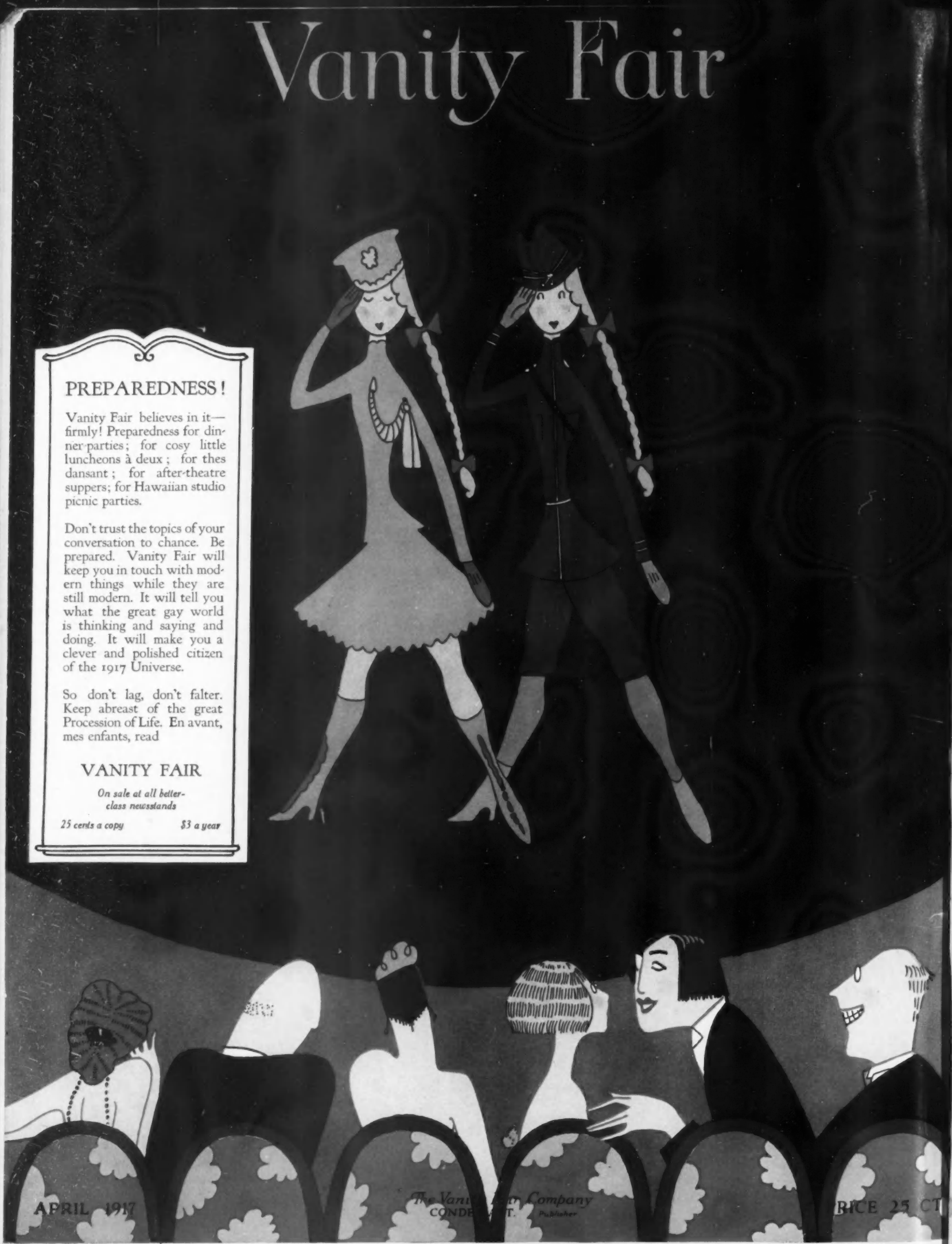
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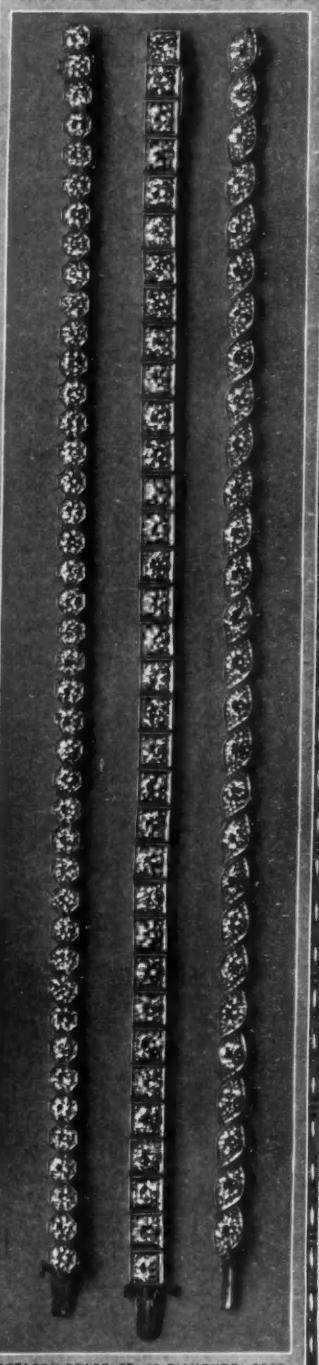

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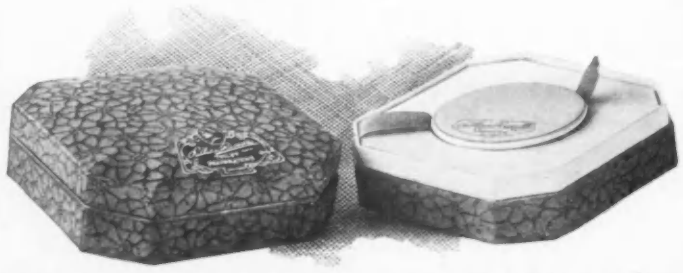


PALM BEACH FASHIONS *at* FLOOD-TIDE

(*Continued from page 144*)

Fisher, who wore blue and gold brocade, chaperoned her niece, Miss Eugenia Diven, who wore pale blue velvet, very simply made. Sapphire blue velvet was chosen by Mrs. David Wagstaff; Mrs. Peter H. B. Frelinghuysen was in white. Miss Claire Bird, who came with her fiancé, Reginald Lewis, wore spangled net over pale blue satin; and Miss Louise Witherbee's gown was of midnight blue combined with gold embroidery.

Mrs. Gurnee Munn wore blue chiffon and a sapphire collar. Mrs. Arturo de Heeran, her sister, who was in white brocaded satin, wore beautiful emeralds. Mrs. William Lowe Rice wore a gown of emerald green and silver brocade with a train. Miss Elise French Rice's gown of white tulle was embroidered in silver.

Miss Mary Brown Warburton was in white and silver; and Miss Flores Howard's short yellow satin gown had flowers of Irish point lace and a train which she carried over her arm. Mrs. Edward B. Close also chose silver brocade, with which she wore exquisite jewels. Mrs. Edward T. Stotesbury's jewels were very lovely, especially her pearl and diamond dog collar. Mrs. Sylvanus L. Schoonmaker wore pale blue and silver brocaded with silver lace; and Mrs. John C. King, who wore a charmingly simple white lace frock, wore a broad-brimmed black tulle hat.

Almost the only entirely new feature of modes was a little cape worn over a gown of white tulle and silver lace. This diminutive cape of white chiffon velvet had a flounce of the same silver lace as that upon the gown. It fell in straight folds behind; silver ribbons, crossed in front and tied under the arms behind, kept it in place. Such a cape is so small that one may carry it over the arm to opera, play, or ball, to protect one from too ardent breezes.

THE END OF THE SEASON

Now that this ball is over, every one is talking of the Charity Ball for the American Ambulance Association; this is a fancy dress affair. With the annual Tennis Ball, at The Breakers, the season formally closes, although entertaining will continue to some extent for some weeks longer, especially this year when the European resorts are not frequented.

Hitherto, visitors to Palm Beach have been almost altogether deprived of one chief pleasure of existence,—shopping. There is a great difference between being confined to a limited assortment offered by two or three shops, and having Fifth Avenue and the Rue de la Paix brought to one's door. This has been the mission of the new Fashion des Beaux-Arts building, a gay stucco structure on the northern shore of Lake Worth.

Galleries run through the building, from back to front, and from side to side, and there is a plashing fountain surrounded by ferns where these galleries intersect in the center. In a garden at the back, among palms and orange trees, is the little rustic Plantation Tea-house, where a real "mammy" from Jacksonville cooks light, flaky, beaten biscuits, waffles, corn pudding, field chicken, and other delicacies. A unique feature of the tea-house is the fact that it may be hired entire for supper or luncheon parties, and the kitchen may be turned over to such amateur cooks as care to try their hands at the culinary art. One well-known Palm Beach host sent to New York for the proper ingredients, and asked a party of friends to a chop-suey supper, making the delectable dish himself in their presence.

THE BEAUX-ARTS SHOPS

One of the largest shops in the Beaux-Arts building is that of Lamson and Hubbard, furriers, who have added suits, gowns, wraps, and sports clothes to their display. The color scheme is in French gray, with gray brocaded silk curtains. They are showing fur-trimmed evening wraps and summer furs, including moleskin and ermine. Capes are seen in variety. Their sports clothes feature shantung, china silk, and other sports silks.

Another large shop is that of Bonwit Teller. The shop has walls and hangings of sage green, with curtains of printed linen in dull green, orange, and blue. Their stock of hats and smocks is distinctive here, as in New York.

Mayfair has a shop in which are all the novelties and conceits of the season. They make a specialty feature of hand-decorated menu cards, many of which were bought by Mrs. Hermann Oelrichs on their earliest appearance.

Hickson has two shops, one on the lake front and one opening from the gallery overlooking the garden. One of the shops has blue and orange walls, with furniture of gray wicker, cushioned in orange and blue. The other shop has green mural decoration with a purple stripe running around the top, purple lamp-shades, and purple and white chintz cushions on the ivory wicker chairs. Evening wraps and dinner gowns, sports hats, parasols, and lingerie gowns are shown in variety.

Frank Brothers, also, have opened a Palm Beach branch and show shoes, boots, and slippers for evening wear. The gray shoes in suède and glacé kid and the low-heeled white kid pumps seem among their most popular models. Their imported buckles, many from Vienna, are not to be duplicated. The Frank shop in the Arcade is next to that of De Pinna, who shows neckwear, hats, and children's garments.

Marianne Buzenet's shop contains imported evening gowns, negligées, and lingerie frocks and blouses. Green, blue, and white are the colors used in her shop. Lizzie Cummins, whose shop is in sand color and old-rose, has a collection of hats and negligées, and some sports coats and suits.

Frances Willard's shop, in sand color and white, with black chintz curtains, gaily flowered, forms a good background for her collection of painted tin novelties and for a good showing of sweaters.

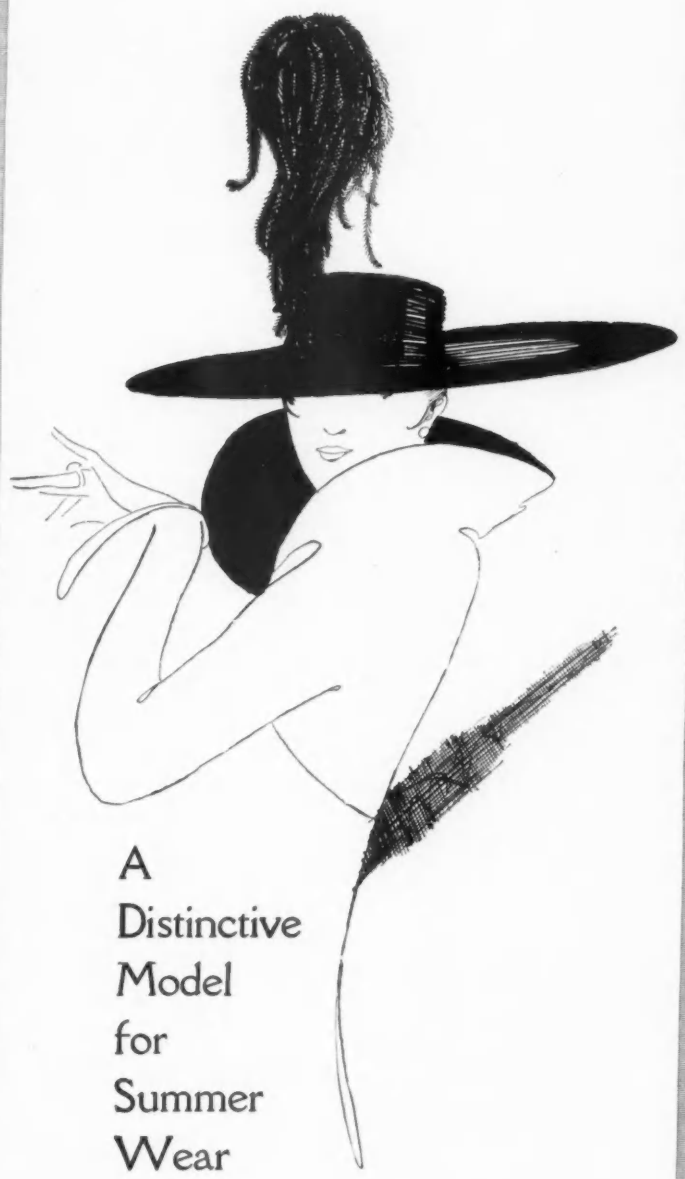
Very smart are the hats, sweaters, veils, and parasols which form the bulk of Arnold Constable's stock. The furniture, painted in pink enamel touched up with black, has cushions of black and white chintz; the lamp-shades are of old-rose. Their collection of cushions tempts one to remember that empty place on the *chaise-longue* at home.

Helena Rubenstein has everything in her shop which could be needed as an aid to beauty. Gebrüder Mosse have a collection of infants' wear and embroidery that is notable.

POPULAR COSTUMES

A large and varied collection of sports shirts for women is shown by W. A. McLaughlin, the custom shirt-maker. The exquisite quality of the materials and the hand-work, and the originality of the designs combine to make these sports shirts distinctive. The little shop in blue and tan is filled with novelties in neckwear, belts, bangkok straws and other sports hats. A most original sweater, a special importation from Scotland, is a sweater of the finest Shetland wool. Most of these sweaters slip over the head, but some button in the conventional fashion.

Theodore B. Starr shows jewels and enamels, and is busied in resetting jewelry for Palm Beach visitors. Nearly every one has some jewels that will bear resetting, and discussing the new designs is a fascinating way of spending an afternoon.



A
Distinctive
Model
for
Summer
Wear

The diamond trade-mark is an accepted guarantee of style, quality, and originality.

RAWAK

PARIS LONDON

48 WEST 38TH STREET
NEW YORK

MAKERS OF AMERICA'S BEST SPORT HATS

The Silks Supreme of a Silk Season

"SporToplin"
AND
SPORTUSSAH

Youthful and smart are the Spring and Summer fashions—bold and daring the designs and colorings. Sport styles and silk fabrics are in vogue.

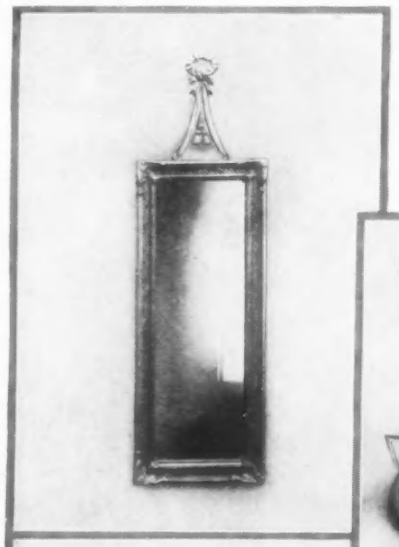
And the silks of the season are SPORTOPLIN and SPORTUSSAH—soft and adaptable in texture, inimitable in pattern, bewildering in color variations.

The most beautiful fabrics on the silk counters this season are SPORTOPLIN and SPORTUSSAH—the most modish sport apparel shown in the shops is developed in these two materials.

Wear SPORTOPLIN and SPORTUSSAH — the silks supreme.

REILING & SCHOEN, INC.
260 FOURTH AVENUE NEW YORK

ATTRACTIVE WEDDING GIFTS



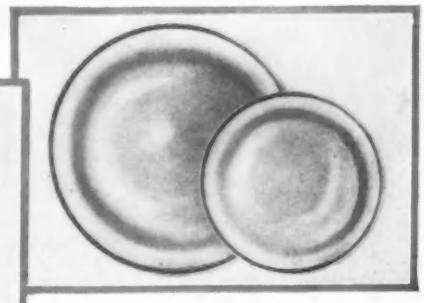
This Antique Gold Mirror, with its charming French design, possesses the additional advantage of having an unbreakable top. It is 27" high and 8¼" wide, and costs but $3.50.

Handwrought Sheffield is distinctive, and this after-dinner Coffee Set is a splendid example of this ware. The price, for sugar bowl, creamer, pot and tray, complete, with the monogram free, is $25.00.

Sheffield Ware possesses the unique advantage of being both rich in appearance and low in cost. Particularly desirable is this Cracker and Cheese Set in pierced design, Butler finish at $10.00. The Cheese dish itself is of engraved glass.

An unusually low figure is the $6.50 asked for this Chop Set of a platter and twelve plates. The Greek key design of black is on a coin gold band.

A fashionable way to serve candies is in this new glass candy jar, attractively decorated with light blue, black, or yellow enamelled band and pink roses. In the pound size the price is $7.50; three pounds, $10.00.



THE wedding gift is the difficult gift. It must be something of more than ordinary permanence. It must be something exceptionally beautiful or something very practical—or both. And it may happen that, at the same time, it must be also something inexpensive. We realize all this and we are ready to be helpful.

OVINGTON'S
314 Fifth Avenue, New York

SOCIETY

Births

NEW YORK

Henry.—On February 17, to Mr. and Mrs. Seton Henry, a daughter.

ST. LOUIS

Switzler.—On January 31, to Mr. and Mrs. William F. Switzler, a daughter, Pamela Biddle Switzler.

Deaths

NEW YORK

Aldrich.—On February 17, at her home, Abby Pearce Aldrich, widow of the late Nelson W. Aldrich.

Anderton.—On February 23, at his home, Dr. William Bancroft Anderton.

Cary.—On February 15, at Palm Beach, Hamilton Wilkes Cary, son of the late William F. Cary.

Coleman.—On February 17, at his home, John Caldwell Coleman.

Gould.—On February 24, at Jekyl Island, Georgia, Edwin Gould, Jr., son of Edwin and Sarah C. Gould.

Haight.—On February 8, Charles Coolidge Haight.

Satterlee.—On February 15, at his residence, Richard Sherwood Satterlee.

Tailer.—On Febuary 15, at his home, Edward N. Tailer.

WASHINGTON

Copehart.—On February 20, Captain Edward E. Copehart, U. S. N.

Engagements

NEW YORK

Allen-MacDougall.—Miss Loraine Allen, daughter of Mr. George Marshall Allen, to Mr. Allan MacDougall, son of Mrs. Allan MacDougall.

Du Bois-Kobbe.—Miss Helen Jay Du Bois, granddaughter of Mrs. Arthur Mason, to Mr. Frederick William Kobbe, son of Mr. Frederick Kobbe.

Geddes-Benedict.—Miss Josephine K. M. Geddes, daughter of Mrs. J. G. Geddes of Hamilton, Ontario, Canada, to Mr. Henry Harper Benedict.

Gifford-Kittredge.—Miss Dorothy Brayton Gifford, daughter of Mr. Albert L. Gifford, to Mr. Chessman Kittredge, son of Mr. William Richards Kittredge.

Hewitt-Bird.—Miss Lois Virginia Hewitt, daughter of Mr. H. J. Hewitt, to Mr. Oliver W. Bird, Jr., son of Mr. Oliver W. Bird.

Morris-Ferry.—Miss Jean Morris, daughter of Mrs. Lewis Cass Ledyard, to Mr. Mansfield Ferry, son of Mrs. Charles H. Ferry.

Scrymser-Munroe.—Miss Lillian E. Scrymser, niece of Mrs. W. Leslie Scrymser, to Mr. Robert Gookin Munroe.

Trunkett-Vredenburgh.—Miss Isabel Ogden Trunkett, daughter of Mr. Joseph F. Trunkett, to Mr. Eugene Harriman Vredenburgh.

Warren-Plant.—Miss Amy Warren, daughter of Mr. Charles E. Warren, to Mr. Henry Bradley Plant, son of Mr. Morton F. Plant.

Watts-Stevens.—Miss Frances Watts, daughter of Mr. Ethelbert Watts, to Mr. Theodosius Fowler Stevens, son of the late Francis B. Stevens.

BALTIMORE

Harlan-Graham.—Miss Margaret Harlan, daughter of Dr. Herbert Harlan, to Mr. Alfred D. Graham, son of the late Daniel Graham.

BOSTON

Doty-Townsend.—Miss Katharine Lynch Doty, daughter of Mr. George H. Doty, to Mr. Edward M. Townsend, Jr., son of Mr. Edward M. Townsend.

Rollins-Hollister.—Miss Ellen West Rollins, daughter of Mr. Montgomery Rollins, to Mr. John Baker Hollister, son of Judge Howard C. Hollister.

PHILADELPHIA

Bean-Marston.—Miss Elinor Judd Bean, daughter of Mr. Charles H. Bean, to Mr. Maxwell R. Marston, son of Mrs. John B. Marston.

Mitchell-Freedley.—Miss Mary Middleton Mitchell, daughter of Dr. John Kearsley Mitchell, to Mr. Vinton Freedley, son of the late Mrs. A. Tillinghast Freedley.

WASHINGTON

Breckenridge-Vance.—Miss Margaret Breckenridge, daughter of General Joseph C. Breckenridge, to Mr. John T. Vance, Jr.

McAdoo-de Mohrenschildt.—Miss Nona Hazeltine McAdoo, daughter of Mr. William Gibbs McAdoo, to Mr. Ferdinand de Mohrenschildt, second secretary of the Russian Embassy.

Weddings

NEW YORK

Bowler-Stout.—On February 20, in the Church of the Ascension, Mr. Robert Bonner Bowler, son of Mrs. Robert Bonner Bowler, and Miss Gladys Stout, daughter of Mr. James N. Stout.

Brusati-Page.—On February 1, in San Remo, Italy, Captain Renzo Brusati, of the Royal Italian Horse Artillery and Miss Sylvia Page, daughter of Mrs. William Drummond Page.

Geer-Hamilton.—On February 24, in Fayette Park, Syracuse, New York, Lieutenant Joseph White Geer, U. S. A., son of Mr. Walter Geer, and Miss Katharine Ellis Hamilton, daughter of Mr. James L. Hamilton.

Platt-Sears.—On March 14, Mr. Sherman Phelps Platt, and Miss Penelope Sears, daughter of Mr. Joseph Hamblen Sears.

White-Stewart.—On March 3, at the bride's home, Mr. Robert Vose White, and Miss Jean Robb Stewart, daughter of Dr. George David Stewart.

Wilson-Clark.—On February 15, in the Chantry of Grace Church, Reverend Charles Chase Wilson, rector of the Church of Our Saviour, Roslindale, Massachusetts, and Miss Mary de Forest Clark, daughter of Mr. Louis Crawford Clark.

Wood-Spencer.—On March 21, in Cambridge, England, Mr. Philip Woosley Wood, and Miss Florence Katherine Spencer, daughter of Mr. Richard Franklin Spencer.

BOSTON

Raymond-Pollard.—On February 17, in Emmanuel Church, Mr. Jonathan Stone Raymond, and Miss Pauline Pollard, daughter of Mr. A. Wilder Pollard.

CHICAGO

Walker-Arrick.—On February 17, in Saint Chrysostom's Episcopal Church, Mr. James Monroe Walker, and Miss Lucy Arrick, daughter of Mr. Clifford Arrick.

PHILADELPHIA

Crosby-Rodgers.—On February 24, at the bride's home, Mr. William Floyd Crosby, and Miss Louise W. Rodgers, daughter of Mrs. L. Willard Rodgers.

Newbold-Brooke.—On February 15, in Saint Mark's Church, Mr. Trenchard Emlen Newbold, son of Mr. William Henry Newbold, and Mrs. George Clymer Brooke, daughter of Mr. Effingham B. Morris.

Walker-Cuyler.—On February 17, Mr. Joseph Walker, 3rd, and Miss Eleanor de Graff Cuyler, daughter of Mr. T. DeWitt Cuyler.

PITTSBURGH

Routledge-Morgan.—On February 19, in the Bloor Street Presbyterian Church, Toronto, Canada, Dr. George A. Routledge, and Mrs. James B. Morgan, Jr.

Weddings to Come

NEW YORK

Rives-Godwin.—On April 11, in the Cathedral of Saint John the Divine, Miss Mildred Rives, daughter of Mr. George L. Rives, and Mr. Frederick M. Godwin, son of Mr. Harold Godwin.

A corset is so personal, so much a part of one's verv self, that it should be most thoughtfully selected and fitted by a most skilful corsetiere. You will find skilful corsetieres wherever Redfern corsets are offered.

There is a slight change this season in conformity with the new fashion movement. It is so subtle it is not easy to note, though it is pleasantly felt and seen when the model is fitted.

You will like the beauty of form, and exquisite daintiness of these new Redferns.

$3, $3.50, $4, $5, $6 and up to $25
At High Class Stores

A complete line for all figures may always be found at the Redfern Corset Shops, 510 Fifth Avenue, New York; 19 East Madison St., Chicago; 114 Grant Avenue, San Francisco

You can use it on the porch

Have You Seen This New Electric Sewing Machine?

You can carry it in one hand. Think of it! A full-sized, high-grade machine that you can carry upstairs, downstairs, out on the porch—and use anywhere there is an electric light socket. The motor and machine are one complete unit.

Western Electric
Portable Sewing Machine

A light pressure of the foot on the control pedal starts the motor, stops it, or gives you just the speed you need. The cost of current is less than one-half cent an hour. Complete machine is guaranteed for ten years.

If your lighting company or electrical dealer cannot show you this wonderful machine, send coupon to nearest office.

Carry it upstairs, downstairs, on the porch—anywhere you please.

Put it away when not in use. It fits the closet shelf nicely.

Costs Only $35

($37 West of the Rockies)

WESTERN ELECTRIC COMPANY, Inc.

New York Chicago
Kansas City San Francisco

Houses in all Principal Cities

WESTERN ELECTRIC COMPANY Inc.

Gentlemen:
Please send me Booklet No. 507 AL, describing your portable electric sewing machine.

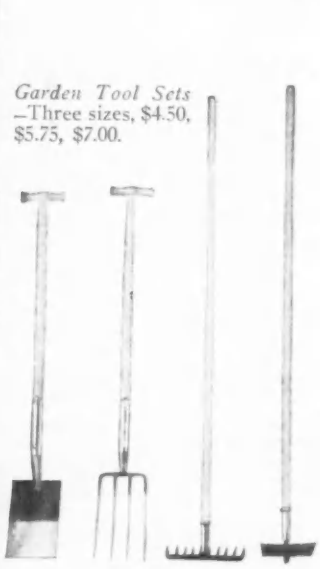
Name _____

Address _____

For Your Garden

Wicker Garden Basket, complete with tools as illustrated, $10.50.

Left to right—Trowel, $.50; fork, $.50; bulb planter, $1.00; dibbler, $.25; daisy grubber, $.65.



Garden Tool Sets —Three sizes, $4.50, $5.75, $7.00.

This *Garden Trellis* is painted green with the figure of the bird in colors. It comes in two sizes. 24 inches high, $2.00; and 30 inches high, $2.75.

NOW is the time to get out in that garden of yours and get things under way for Spring. Whether you like your garden merely as a place to putter around, or whether you use it in a serious effort to offset the high cost of living, come to Lewis & Conger's for the tools so needful to your purpose.

Garden Bird Bath, of decorative stoneware on a pedestal. The height is 18 inches and the price is $12.00.

LEWIS & CONGER
45th St. & 6th Ave.
NEW YORK

NOBLESSE OBLIGE

THE vital necessity for conservation of all our natural resources, from forests to babies, is at last slowly penetrating the consciousness of the extravagant American. An agency which is doing yeoman service in enlightening the country as to the need of conserving the lives of children, and the methods of accomplishing this end, is the National Child Welfare Exhibit Association.

In New York there are about one hundred agencies devoted to helping children to overcome various handicaps, both those due to poverty and those resulting from physical or mental defects, but the Exhibit Association is unique in as much as it aims to help the child before it is born as well as after. This Association assists in obtaining publicity and stimulates and aids in other ways the neighborhood associations, which are acknowledged by far-seeing publicists to be an important step in social evolution. The Exhibit Association does not go into localities as a free lance; it follows the good business practise of arousing interest among intelligent and public-spirited residents of a locality and organizing them into a committee; it is this resident group under local leadership that gives the exhibits in each locality. Thus it becomes a neighborhood affair in which all the district is interested.

After the group is formed, the Exhibit Association makes a survey of the child life of the region, secures the use of school buildings in convenient locations and arranges the exhibitions for various days and evenings. This arrangement enables all the parochial and public school children, their parents, and other adults to visit the exhibition, study the illustrated panels, see the motion pictures, and listen to the talks. Public school teachers interest their scholars in the exhibition, and accompany them to it.

THE ORGANIZATION OF A NEIGHBORHOOD

Frequently, as the result of thus stirring up the neighborhood on the subject of child-care, a permanent neighborhood association, which takes account of all matters affecting its residents, is developed. In some localities a small group grows into an energetic and progressive association numbering several hundred. By this it is seen that the avowed purpose of the National Child Welfare Exhibition Association "to banish parental ignorance and vitalize these neighborhood associations" is being realized every day. The interest of the Exhibit Association is not confined to the feeding and general care of infants and the younger children; it also undertakes to help local groups by giving needed publicity to undesirable conditions which affect each locality. The case may be that a few public-spirited citizens undertake a survey of their neighborhood in regard to health, housing, charitable work, delinquency, schools, recreation, and industries. The question which confronts them is how to make the conditions which they find and their effect upon the child known to the other residents. To this problem the Exhibit Association offers a practical solution. It has facilities for setting forth these vital facts in ways that engage the attention and stimulate the interest of all those who visit the exhibition.

The association now includes "better-baby" contests, as a part of its regular program, for the first which they organized was given such wide publicity by the press that the association has constant requests from different localities for more baby contests; in single districts as many as nine hundred mothers have entered their infants in these competitions. Provision is made to supply medical attention for the babies in all cases where the examination reveals serious physical defects. Another means employed by this association to impress the lessons of the exhibit is the encouraging of composition work by the public and parochial school children in the elementary schools. The compositions are to treat of subjects that are shown in the exhibits, those given by the Association, the motion pictures, and those presented in the talks.

The exhibits are made up of panels showing pictures and text, which illustrate correct methods of feeding, care, and general hygiene. The plan of the Exhibition Association is to make a set of panels illustrating general principles of child care; these are to be loaned and to form a nucleus around which the state, municipality, or local group can build an exhibit showing the particular needs of the locality. To aid in the giving of child welfare exhibitions, this National Association has issued several bulletins showing the best methods of attaining satisfactory results. These bulletins give practical suggestions as to the cost, arrangement, and organization of these exhibitions; they also emphasize the wide influence of such exhibits and suggest what exhibit material can be used for further work among parents who show interest in the exhibition.

The need for the varied activities of the exhibit associations is demonstrated by the single fact of its efficiency in teaching ignorant mothers. The results of the examination made among one hundred and eight East Side mothers has been told of before, but the facts bear retelling. Seventy-nine of these women had no idea of the right kind of food for babies; ninety-five knew nothing about the importance of proper clothing for children; sixty-five had never heard of the curative properties of fresh air. Approximately seventy-five per cent. of the parents of Greater New York are either foreign-born or are of foreign parentage. Among these people the young girl, as a rule, ends her education at fourteen. She has no knowledge of home-making, and the following three or four years in the factory certainly do not train her for home life. Yet at about eighteen she assumes the task of training future American citizens.

GIVING THE CHILD A CHANCE

Inefficient and ignorant parents affect not alone the physical well-being of the child; they cripple it morally; also parents are likewise largely responsible for a child's lack of a fair chance industrially; by forcing him to become a wage-earner at the earliest possible moment, they condemn him for life to the class of unskilled workers. Educating and inspiring the parents is the mission the National Child Welfare Exhibition Association has undertaken.

Considering that the Exhibit Association started its propaganda in behalf of the child as recently as 1911, the results have been really amazing. In the short space of five years it has brought about the much-needed increase of appropriations for the division of hygiene of the Board of Health, obtained a new court-house for children, increased the number of probation officers, and obtained the assignment of four judges for exclusive work in the four children's courts of Greater New York. Chicago, St. Louis, Montreal, Louisville, Rochester, Kansas City, Buffalo, Providence, Knoxville, and Atlanta are among the larger cities in which many important advances in child welfare have been made.

The Executive Committee of the National Child Welfare Exhibit Association has as Chairman, William M. Kingsley of New York; Vice-Chairman, Robert Garrett of Baltimore, and General Secretary, Mr. Charles F. Powlison. The association is supported by voluntary contribution, and naturally the more money it has in its treasury, the more extensive will be its activities; the address is 70 Fifth Avenue, New York.

Reduce Your Flesh

without dieting or strenuous exercise by wearing
DR. JEANNE WALTER'S

Famous Medicated **RUBBER GARMENTS** For Men and Women

BRASSIERE
Made of Dr. Walter's famous flesh-reducing rubber with coutil back. Covers bust and under the bust. Price, $6.00

ETON JACKET
Specially made garment for reducing bust, back and upper part of body above waistline.
Made to measure. Price, $12.00
Stock sizes. Price, $8.50
Half-mask. Price, $4.00

AN ideal harmless method of reducing your superfluous flesh, without any weakening effect is by using Dr. Walter's rubber garments.

The reduction desired is brought about by perspiration. These garments are made to measure and fit any part of the body where reduction is desired.

They are perfectly comfortable, and as the garments are seamless there is no unnecessary friction of the skin.

Endorsed and recommended by leading physicians everywhere as an invaluable aid to those suffering from rheumatism.

Send for free illustrated booklet.

Dr. Jeanne B. Walter Inventor and Patentee
Billing's Bldg. (4th Floor)
S. E. Cor. 34th St. and 5th Ave. New York

Representatives:
Mrs. Kammerer, 1029 Walnut St., Phila., Pa.
Eleanor Porter, 927 Market St., San Francisco, Cal.

CORSAGE
A comfortable garment worn under the corset. Reduces bust, hips, waistline and abdomen. Price, $20.00
Chin Reducer, illustrated. Price, $2.00

HIP BELT
This garment produces remarkable results in reducing the hips and abdomen.
Stock sizes. Price, $8.50
Made to measure. $12.00

STOCK SIZES
A few of these garments are made in stock sizes and for that reason are cheaper than those made to measure. Write for special booklet on stock size garments.

LONG BELT
Worn either with or without corsets for reducing the upper part of abdomen. Price, $15.00
Neck and Chin Reducer, illustrated. Price, $3.00
Pair of arm Reducers also illustrated. Price, $8.00

PANTS
For reducing the limbs; they are also extremely beneficial for relieving Rheumatism and stiffness. Made to measure. Price, $20.00
Stock sizes. Price, $15.00

For Every Sport and Outdoor Wear

For Sports, Street Wear, Shopping, Walking, Lounging

GOLFLEX —a flexible knit fabric, soft and supple with a fuzzy moisture-defiant finish—the sort of cloth that's used for men's English golf coats.

Golflex Suits are tailored with a trim hang to the skirt that tops the walking shoe. The belted, patched and buttoned coats are tailored to give the "outdoor silhouette"—essentially smart, essentially easy.

There's a style for every outdoor function—in heather colorings of green, gray, blue and brown, as well as plain colors of rose, gold, yellow, purple, navy, white and many pastel shades for Southern and Summer wear.

Golflex Suits range in price from $25.00 to $50.00. All leading stores and specialty shops. Look for the Golflex label in every Golflex Suit.

FREE "The Golflex Booklet" illustrates with front and back views the authoritative outdoor styles for the Spring and Summer of 1917. It will save you many a weary shopping trip if you first select your styles from this book and then see the actual style at your favorite shop. Send for your copy today—it's free.

GOLFLEX DESIGNED BY WILKIN & ADLER

WILKIN & ADLER
Room 2001 11-13 E. 26th St., New York City
GOLFLEX Suits are sold through Retail Shops only

Others have thought it impossible

It may seem almost impossible to you, **but we can take any gowns which you have discarded as being absolutely worthless or out of date, and reconstruct them into the very newest Spring and Summer creations at a very moderate price.**

This is the reason we have built up the largest business in the United States in Gown Remodeling

We fit you just as well as though you had been right in our shop for try-ons. We absolutely guarantee satisfaction in every respect.

If our price does not meet with your approval, we will gladly return gowns to you by express prepaid.

We print below a letter received from a lady for whom we remodeled a gown recently. This is only one of many letters we receive complimenting us on our work.

Seattle, Wash.
February 20, 1917.

My dear Mme. Rose:

I am very much pleased with gown, and only regret that I did not send you still another gown. My dress which you remodeled fits me perfectly, not a hook or seam needed to be touched. Your workmanship is splendid. Your materials are so refined and tasty. Your style is artistic, and I want you to know how delighted I am with the one gown you reconstructed for me.

Cordially yours,
Name on Request.

Mme. ROSE, ***(Inc.)***
Gowns Reconstructed
AND MADE TO ORDER
13 W. 39th Street New York
Telephone, Vanderbilt 2771

FAIR LIST PRICES FAIR TREATMENT

GOODRICH
SILVERTOWN
CORD TIRES
"Look Their Aristocracy"

TIRE of *royal pedigree* is Silvertown.

Look *down into* it where the knife lays bare its sinewy cable-cord structure, and you will see why Silvertown, marked by the RED DOUBLE DIAMOND, is a tire *apart.*

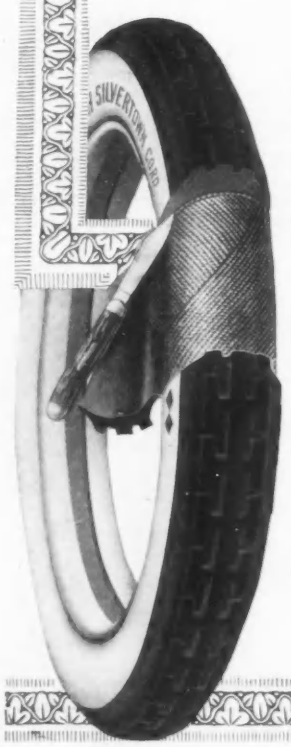
INSIDE and OUTSIDE Silvertown looks its aristocratic lineage.

Aristocrat Through and Through

You see its aristocracy INSIDE in that *cable-cord, cross-wrapped,* patent-protected foundation of a tire, which conquers the *great destroyer* of tires—INTERNAL HEAT.

You see it OUTSIDE in the generous *extra-size* of the tire.

Out of its *inimitable* making come a *gasoline-saving economy,* a *smoother-riding comfort,* a *greater mileage,* you can not afford to be without.



The B. F. Goodrich Company

AKRON - OHIO

Also maker of the famous fabric tires Goodrich Black Safety Treads

"Silvertowns Make All Cars High Grade"

10 Silvertown Cord X-cels
1. Increased engine power
2. Smoother riding
3. Fuel saving
4. Speedier
5. Coast farther
6. Start quicker
7. Easier to guide
8. Give greater mileage
9. More resistive against puncture
10. Repaired *easily* and *permanently*

MOTOR NOTES

THE better class garage facilities have by no means kept pace with the production of motor cars, and to-day the reliable storage house for fine automobiles is almost as difficult to find as was the case when the automobile industry was in its infancy. Whether a motor be considered a luxury or a necessity, it is a delicate piece of mechanism as highly finished as the finest piece of furniture, and, as such, it requires careful treatment which, only too often, is not accorded to it. Therefore, the garage which has recently been opened in New York will unquestionably fill a great need. It is probably one of the largest garages in the country, and in it more attention will be paid to the proper care of cars and the convenience of patrons than in any other.

A GARAGE DE LUXE

This garage can hold six hundred and twenty-four cars, and yet no elevator is used for the transfer of the cars from one floor to any other of the five stories. Ramps, or inclined runways, connect the floors, and thus any congestion and annoying delay at elevator shafts is entirely eliminated. Each car is assigned a certain space on the garage floor and is held within its proper limits by a concrete platform, over which the car is run. There is a minimum space of fourteen inches allowed between every two cars, and so there is no danger of scratches, bent fenders, or damaged headlights. Lockers are provided, each bearing the number of the car that it is reserved for and each containing a tire compartment, space for clothing, a robe rail, a tool box, a letter box, and additional room for the storage of all automobile accessories. A chauffeur's room is provided, which, in appointments and service, would compare with many an exclusive club. All possible annoyance and damage due to the movement of cars from the storage space to the wash room is eliminated by the novel arrangement for cleaning cars. Each car to be cleaned is merely wheeled forward a few feet into the broad aisle which separates the lines of cars, and it is there washed under the protection of a large curtain which entirely surrounds it. Thus, while the car is receiving its "shower bath," the adjoining motors are protected from the flying mud and water which always accompany a thorough washing operation. Also, owners or chauffeurs who desire to make minor adjustments and small repairs to their own cars are furnished with a large light workroom on the top floor, which is furnished with every necessary repair facility. Busses which run at fifteen minute intervals are provided to carry owners or chauffeurs the five or six blocks to the nearest subway express station. This bus service is entirely free to patrons of the garage.

Because of its comfort and of the luxurious yet racy appearance which it possesses, the two-passenger roadster with gracefully sloping turtle deck will probably always prove popular. The demand, however, for a larger seating capacity than that of the ordinary two-passenger roadster has given several designers the idea of employing the otherwise waste space of the turtle deck for a folding and disappearing seat. One model of such a car possesses distinctive lines and is destined to prove a most popular type of runabout or club roadster. When this new rear seat is folded, the curved back retains the graceful sloping lines of the rear turtle deck. A tilted wind-shield forward and a straight wind-shield back of the driver's compartment form four supports over which a light top is stretched. When one wishes to accommodate one or two extra passengers, the seat which is ordinarily folded in the turtle deck is extended, and a comfortable seat with well-upholstered back and cushions is exposed in the rear compartment. Ample room is provided, and the rear wind-shield to which the top is attached adds to the comfort of the occupants of the rear seat, without in the least interfering with their view. An additional extension of the top can be attached to the rear wind-shield and the uprights which are included in the back of the extra seat. Two distinct compartments are thus given to a car and it is converted, to all intents and purposes, into a four-passenger touring-car. Entrance to this rear compartment is obtained by means of a rear door, which, when not in use, is cleverly concealed by means of interior hinges and latch.

No matter how roomy a touring-car may be, the average tourist can always find use for innumerable small compartments, nooks, and crannies for the storage of articles that may be used during the day's run. Pockets in each of the four doors have come to be included in standard design, while many cars are also provided with flaps in the back of the front seat, and arm rests in the rear seat furnish additional space. One space which has been cleverly used by the designer of a four-passenger touring-car provides room for the accommodation of clothing and other articles back of the rear seat, but well within the enclosure made by the top. This compartment is reached through a hinged cover, and articles may be stowed or removed without disturbing any of the occupants of the rear seat.

FOR THE SAKE OF AN EXTRA PASSENGER

For those owners of small cars who occasionally encounter the necessity for caring for the conveyance of the chance extra guest, an ingenious folding seat has been devised. It consists of an electrically welded frame which supports a canvas seat and which has a hook-shaped clamp at the top. This hook has been made to fit over the door of either of the two most popular low-priced touring cars on the market. The weight of the occupant of this seat is carried on the standards of the frame, which extend downward and rest upon the floor. The hooked back of the seat, which clamps over the door, merely serves to hold the framework upright and takes the place of two front legs. When not in use, the device may be folded into a small flat space measuring 12 inches by 19 inches by 3½ inches. When the seat is used, the doors can not be opened. The price of this seat is $1.75, and its weight is but four pounds.

The recent automobile shows which have been held throughout the country might well be termed exhibits of ingenious body designs. One of the most interesting examples of the body designer's art is to be found in the exhibit of one twelve-cylinder car which was provided with a seven-passenger touring body, possessing all of the pleasing attributes of a fleet and graceful roadster. A projection of this body at the rear provides accommodation for the top when folded. The cover to this compartment blends with the lines of the body, and, therefore, when not in use, there is nothing to give evidence that the body has any such cumbersome and ungainly an accessory as a folding top. Even the spare tires have been concealed, and instead of projecting awkwardly at the rear to furnish an all too convenient seat for the street urchin, they are carried in a drum-shaped receptacle slung on its side under the rear of the body and rear axle. A circular cover in the circumference of this compartment allows the spare tires, mounted on wheels, to be withdrawn. It is evident that in this compact compartment they are protected from mud, dust, and water, and therefore tire changing under these conditions should be a much cleaner undertaking than is usually the case.

HEPPLEWHITE CABINET of the period.
5 feet, 5 inches wide, 6 feet, 6 inches high

Interior Panel Decorations
French and English Furniture
of the periods
Tapestries, Porcelains
Silver and
Glassware

H. KOOPMAN & SON
16 East Forty-Sixth Street
New York
Opposite Ritz-Carlton Hotel

NEW YORK PARIS

WE are smocks, we are, the newest and the knewest. We are knewest because we knew enough to get in ahead of all the other models this year.

We come in a good quality of Japanese Cotton Washable Crepe. We can be had in white, pinks, blues, lavenders, greens, grays, yellows and tans and in a great variety of stripes and in any size from 32 to 44. We can be smocked in any color and we can be washed. We are aristocratic without being snobbish; we are practical without being plebeian.

Samples of the different colors and stripes will be sent you if you wish, and then when your order is received, we will be delivered to you post-paid anywhere in the United States upon receipt of our price, which is $5.00 (left), and $9.00 (right), just as you elect to pay.

We are at the original and likable shop of

WALTER M. HATCH & CO.
148 TREMONT ST., BOSTON, MASS.

FEMININE Artifice finds its alluring complement in the Perfect Talcum of the Boudoir—

BABCOCK'S
CORYLOPSIS OF JAPAN TALC POWDER

But the artifice of chemistry has never fathomed the baffling secret of the fragrance of the original Corylopsis—BABCOCK'S.
Nor has it ever achieved the miracle of its thistledown softness and delicate fineness.

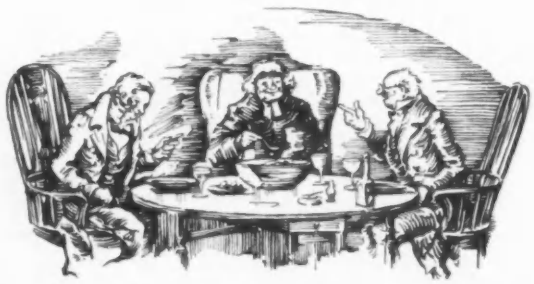
10c brings you sample packages of Babcock's Corylopsis of Japan Talcum, Face Powder and Extract, Babcock's "Cut Roses" and "Violet Elice" Talcums

A. P. BABCOCK CO., 117 West 14th Street, New York

LEA & PERRINS *Sauce* -

The ORIGINAL WORCESTERSHIRE

from the Recipe *of* a Nobleman *in the* County



*W*heresoever *J*oyous *C*ompanies are met for to Feast and maken Revelry, the *Z*EST that maketh Glad the *D*iners is that imparted by *Ye* *L*EA *&* *P*ERRINS *S*AUCE, that *R*elish delectable *sans* *C*ompare;

*O*F so Ineffable and Lively a Flavour as to *R*ender e'en Plain Fare *T*oothsome and *R*ight Royal.

The crackers and cheese which end the best regulated dinners may be both daintily and conveniently served in this double dish of clear glass mounted in silver; $6.50 each

FOR THE HOSTESS

Consider the Cheese; Its Varieties Are Endless and in an Endless Variety of Ways May Each Several Variety Be Served

THE world has eaten cheese from the days when all the world were but dwellers in tents, subsisting by their flocks and herds, and the fact that it is a highly nutritious food substance assures it a large consideration in the well-balanced diet, while the present food shortage gives it a double interest. A pound of cheese is equal in proteid to two pounds of beef, and it is frequently used as a substitute for meat, especially when warm weather brings a desire for lighter food.

Of salads in which the foundation is cream cheese, there is such a wide choice that one scarcely knows which to recommend first. Tosca Salad starts with crisp white lettuce hearts cut in the form of birds' nests. Upon this are placed eggs made of cream cheese, the size of real sparrow's eggs and peppered with salt and paprika and black pepper, to make them realistic. Over this is poured all the Bar-le-Duc white currant jam that the little nest will hold; a thick, smooth, French dressing with slight mustard flavor is served with it, and the correct accompaniment consists of crisp cheese-biscuits.

Salad Lillian has also the convenient and satisfying hearts of lettuce for its base. On these are heaped peeled and seeded white grapes and little balls of cream cheese, and the salad is decorated with strips of pimientas; plain French dressing is poured over it.

Aside from forming an important constituent of salad, cheese often accompanies salads to which it bears no relation; at least, this is the case in America; in Europe cheese is almost never served with the salad course.

That good old guardian of the salad, the cheese ball, has as many masks as a lightning-change artist. One day it is rolled in chopped parsley; another, fried in deep fat, adorned with nuts, or hidden in the heart of an olive, disguised as fruit or vegetable, yet always the same cream cheese. One of the newest and most delightful surprises is the imitation strawberry. The cheese is shaped as nearly as possible like a big fat berry and rolled in red granulated sugar. The stem is made of a bit of parsley. A number of these strawberries arranged with a grapefruit salad gives a decidedly pleasing effect. Another novel arrangement for a fruit salad is made by pressing the four quarters of a maraschino cherry into the sides of a cheese ball and using a parsley stem to make it look like a huge red and white cherry. Tiny carrots made of very yellow cheese may be served with a vegetable salad, and a cheese rosebud is the result of a drop of red coloring on cheese encased in cress leaves.

While we have not in this country the infinite number and variety of foreign cheeses, nor, perhaps, their highest quality, yet America is beginning to take an important place in the cheese industry, and some of the cheeses made here vie with imported products, especially since the European war began.

There is now on the market a very delectable new cheese, which comes in long rolls, done up in tin-foil; this is a tempting combination of cream and roquefort cheese mixed in just the right proportions and all ready to spread upon crisp crackers or to use to stuff celery or endive for the hors d'œuvre or savory. It is known as the "Ancra" cheese and, like the famous Philadelphia cream cheese, it originates in Philadelphia.

This lemon squeezer of sterling silver is perforated in a pleasing pattern; $2.25

THE NEW DOMESTIC CHEESES

Then, too, there is a wonderful cream cheese, the Oka cheese, which is made near Montreal by the Trappists in their monastery. Americans are just beginning to appreciate this cheese and demand it. It is a cross between the Pont l'Evêque cheese and the Port du

(*Continued on page 156*)

ROBERTA

TRADE-MARK REGISTERED

Laced-in-Front Corsets

The Designing
of your gown is the first essential—equally important is the designing of your corset.
The camera reveals the graceful lines Roberta *designing* imparts to the figure.
Roberta *designing* avoids any semblance of the boxy appearance in front, above the waist; also gives a more slender appearance across the lower back.
The Shield under the lacers is self adjusting; always in place.
Price $3.50 to $25.00
Robertas classify fourteen distinct types of figures. Booklet mailed free. Sold in good stores.
Roberta Corset Company
2702 Wabash Avenue
CHICAGO

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Betsy Ross
TRADE MARK

WONDER-LIN SMOCK

Fashion's newest wrinkle for sport and every day wear. A garment both charming and practical in style and fabric.

Made of the new Wonder-lin Cloth—a non-creasing cotton fabric with the weave and appearance of Ramie linen. Oyster white in color, hand smocked in variegated Spring shades, with two large sport pockets, hand-embroidered to match.

You can buy this distinctive little smock at most good stores for

$2.95

If your favorite shop does not carry it, write us for the name of the "Betsy Ross" dealer in your locality.

Look for the label in the neckband as "Wonder-lin" is an exclusive fabric which can be obtained only in "Betsy Ross" Smocks.

Lack Mfg. Company
28 West 27th Street, New York

Sturgis Hats

Dashful
Distingué
Youthful

AT MODERATE PRICES
$12 $15 $18
FOR SPRING *and* SUMMER
In Town or Country

With ALICE MAYNARD 546 FIFTH AVE. COR. 45TH STREET

Women now wear

Men's **Faultless** since 1881 **Pajamas**

-the climax of comfort and value

E. ROSENFELD & CO. BALTO. & NEW YORK

Tour Rain-COATS

for AUTO
TRAVEL
SUNSHINE
and RAIN

WHAT a satisfaction it is to feel smartly attired — *even in a utility coat!* You'll find oceans of pleasure in your fascinating, man-tailored "TOUR-RAIN."

Skilfully tailored of PRIESTLEY'S finest "Cravenette" proofed English Tweeds in an endless variety of stunning colors and combinations. Lined with guaranteed satins and Peau de Cygnes.

Moderately priced at the better shops.

H. GOLDMAN & CO. INC.
31-33 EAST 32ND ST. NEW YORK CITY

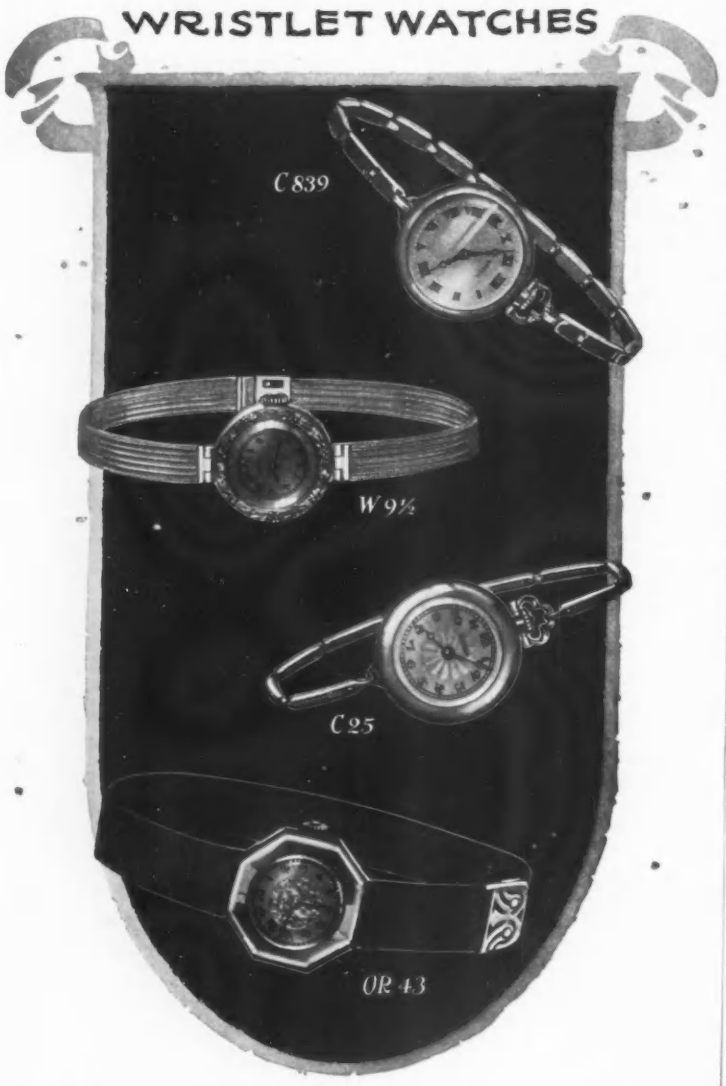
***By all means write today** for your copy of style booklet (B4), and the name of the dealer in your city featuring "TOUR-RAIN" coats.*

Insist upon seeing this label for style, service and snug comfort.

"Tour-Rain" Coat

GRUEN

WRISTLET WATCHES



Rare Beauty and Craftsmanship

No. C839—14k solid green gold, with a fine Louis XIV platinized dial and new style short link bracelet. Price $55.

No. W9½—14k solid green gold, handsome new style gold woven mesh bracelet. Price $85.

No. C25—14k solid gold 15 jewel. Price $28. Same design No. C12—25 year gold filled 15 jewel. Price $16.50.

No. OR43—25 year gold filled 15 jewel, latest style silk ribbon bracelet. Price $25. Same design No. OR41—14k solid gold 15 jewel. Price $35.

See these and many other models (prices $15 and up) at your jewelers.

The demand for Gruen Watches during the past seven years being greater than the production obliges us to limit their sale through about 1200 jeweler agencies. Those who want a watch for long service, a watch in whose accuracy and beauty they will always take pride, will find among the best jewelers in every locality one or two who are proud to display the Gruen agency sign.

If your jeweler cannot supply you, write us naming the kind of model you are interested in, and we will arrange for you to see it.

Write for beautiful illustrated folder of other Gruen Wristlet and Sautoir models.

Address The Gruen Watch Mfg. Co., Dept A, "Time Hill," Cincinnati, Ohio. *"Makers of the famous Gruen Watches since 1874."* Factories: Cincinnati, Ohio, and Madre Biel, Switzerland. Canadian Branch: Toronto, Canada.

FOR THE HOSTESS

(Continued from page 154)

Salut and is generally considered far more delicious than either one. Canada produces the Maclaren's cheese, famous on two continents and done up delectably in little white porcelain jars and with a soupçon of brandy. English Stilton and Cheshire and Chester cheeses that vie in richness and mellowness with the genuine English products, are now being made in Ontario and in the eastern Townships of Quebec. Indeed, all England has no such bonny grazing lands as these two provinces which produce some of the finest butter and cheese in all the world. The rich red Canadian cheese is renowned as a material for welsh rarebits and runs a close race for supremacy with the New York dairy cheese. A new cheese—one might almost say a novelty cheese—which makes its bow this spring, is made of cream and chopped pimientas and olives, and very delicious it is.

A delectable lenten dish, called a "Blushing Bunnie", is made of one pound of stalwart Herkimer County cheese and a pint of tomato soup. To make it, the cheese should be cut in small bits and melted in a double boiler, while the soup is being heated at the same time in another pan. When they are both of the same temperature, the soup is stirred slowly into the cheese and it is all heated well together. It should be served on hot toast, for it is first cousin to a rarebit and possesses all of the savory palatableness of that treacherous delight, without the nightmare. This "Blushing Bunnie" may also be used as a most epicurean sauce over poached eggs or folded in an omelet as a variation of that dish.

DECORATIVE CHEESE SANDWICHES

There is probably nothing more dainty and tempting for the afternoon tea-table than a silver tray filled with open-faced sandwiches. No doubt this idea was suggested by the toothsome array of canapes and appetizers one sees at the hotel buffet. Cream cheeses combined with chopped anchovies, olives, pimientas, chives, marrons, cherries, or candied ginger is used to make all sorts and sizes of these sandwiches. A dainty way to arrange them is in straight rows across the platter or tray. One row may be of round sandwiches spread with cheese and bordered with finely chopped sweet green pepper with a slice of olive in the center; another row may be of heart shapes cut from brown bread and spread with the cheese thickly studded with chopped nuts. The oblong sandwich may be made of the cream cheese spread on raisin bread and edged with finely chopped citron or strips of candied orange peel. Yellow sandwiches, decorated with blanched almonds, may be made by putting the yolk of a hard-boiled egg through the ricer and pressing it on to the cream cheese surface. There is, in fact, no end to the wondrous variety that an ingenious hostess may evoke in the shaping and decorating of these tempting dainties.

For simple spring luncheons, some of the following menus would be satisfying to the average person, who, after a hectic winter season, is trying to eat and be well, if not "grow thin."

Clam Broth with Whipped Cream
Broiled Spring Chicken
Dandelion Salad with Hard Boiled Eggs
Camembert Biscuit Toasted French Bread
Tapioca Custard
Coffee

Clam Cocktails in Grapefruit
Broiled Pompano, Cucumber Sauce
Grilled Guinea-hen
New Asparagus, Hollandaise
Beach Club Salad
Meringues Chantilly
Coffee

Potage Santé
Brook Trout au Bleu
Cucumbers
Supreme of Guinea Chicken
String Beans
Salad Mache
Toasted Cheshire Sandwiches
Tipsy Parson
Coffee

Crab Meat Cocktails
Squab Chicken en Casserole
Celery and String Beans in Cream
Beetroot and Corn Salad
Cheese Boulettes
Lady Baltimore Cake, Coffee

Hors d' œuvres Assortis
Tomate Rose en tasse
Epaule d' Agneau, Boulangère
Pois Nouveaux
Jambon Virginie Diablée
Salade Endive
Café

Tortue Claire
Pompano Bonne Femme
Suprême de Volaille, Pois Nouveaux
Salade Endive
Camembert
Bombe Pralinée
Café

With the coming of spring, the salad is of much importance, and an attractive setting must be prepared for it. Bowl and one dozen plates of Hungarian peasant ware; $4.25. Olive wood fork and spoon with square silver-plated handles; $7. Old English Sheffield cruet stand; $7.50. Combination cork, bottle opener, and corkscrew; $1.50

50c a box

3 cakes 30c
A different picture on each cake

BOB-BETTY'S
ROSEBUD POWDER

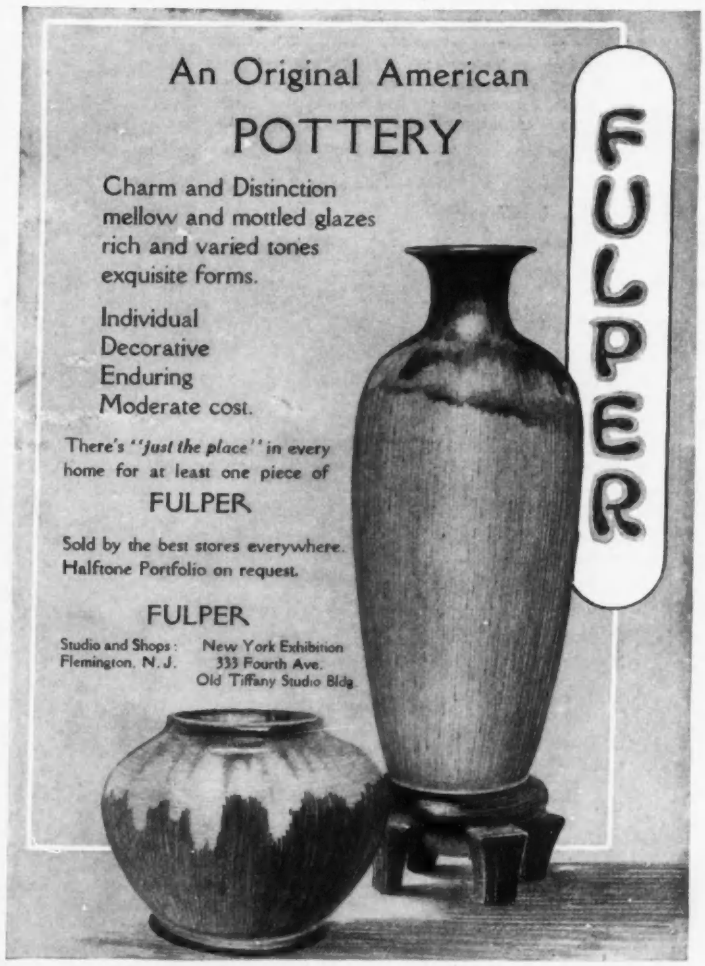
A soft, charming powder, with a sweet scented rose odor, fresh and fragrant as the rose itself. Is the very best powder to keep soft and clear the beautiful skin of the child. 3½ oz. in a diamond shaped box, illustrated in three colors, 50 cents. *Smaller size, in round container, 25 cents.*

BOB-BETTY'S
SOAP
For Good Children

A cake of soap of the purest ingredients, beautifully illustrated in colors. **THE PICTURES DON'T WASH OFF.** The soap is wrapped in a sanitary way, in an illustrated box, 3 cakes to the box, 30c.

For sale by Gift and Specialty Shops, Drug and Department Stores, or from

BARBARA ELIZABETH, INC.
547 Main Street **Beacon, N. Y.**



A Superb Collection Of Chinese Rugs

Antique Chinese Saddle Bag, Kien Lung Dynasty, Early 18th Century

Our own importations, selected by our agents in Pekin. Color combinations and designs may be seen that are not to be found in ordinary collections.

Prices range from $45 up to $2750. Sizes from 3 x 5 ft. to 16 x 19 ft.

Jones & Brindisi

Maximum Value at Minimum Price **Craftsman Building, 6 E. 39th Street**

The Beauty Cult

Its Meaning and Its Mission

"The Beauty Cult, you must remember, is not a trade or a trick to make money. It is a mission to uplift and make glad. Only a foolish woman can afford to —how shall I say?—to fling away her best opportunities of her woman's Beauty. Every woman of intelligence is beautiful once; but the Beauty Science teaches her how to keep beautiful always."

Helena Rubinstein

WE Americans seem to have had a wrong impression of the Beauty Cult—n'est ce pas? We thought it was a dab of cold cream—a fluff of powder—perhaps just the teeny weeniest bit of rouge—our maids could do all that for us—and ever so often a masseur could come, —and that was all.

It is a blow to our pride perhaps to learn that Europeans are ever so far advanced in the Beauty Cult—the care of the complexion and its meaning to real beauty. And this is due more than to anything else to one woman—the master in the art—she who first taught titled ladies—Royalty—European Society and Beauties of the stage—how to make lasting a lovely complexion or to cause a poor one to become alluring—Mme. Rubinstein. For this Beauty Cult of hers is so unique—so different. It involves the use of such dainty preparations—strange new lotions and creams of the most delicate perfume and effect. And then her treatments and her advice if followed do perform such wonders and all in the most entrancing way. Our complexions improve under her magic hands.

For Mme. Rubinstein Has Achieved in Beauty Culture the Seemingly Impossible

In her treatments, through stimulating and nourishing the skin texture, she obliterates lines and deep wrinkles, corrects dryness, greasiness, blotchiness or muddiness of the skin. She removes blackheads, coarse open pores, freckles, double chin, loose, flabby skin—and clarifies and improves the skin's colouring.

One lesson treatment will demonstrate her ability and will show you how to protect your complexion

The following list of preparations are for those who are unable to visit her personally. Her advice and instruction as to their use enables you to take dainty care of your complexion at home.

VALAZE BEAUTIFYING SKIN FOOD

Restores, stimulates and preserves the skin, wards off wrinkles, looseness and flabbiness. It promotes the renewal of skin-cells, and thus stands for skin-health and youthfulness. VALAZE clears the skin of *tan, freckles* and sallowness, and thus makes the complexion fine and faultless. $1.00, $2.00 and $6.00 a jar.

TO REMOVE GREASINESS AND "SHINE"

VALAZE LIQUIDINE overcomes greasiness and "shine" of the skin, and undue flushing of nose and face. Gives a cool, fair and mat appearance to the complexion. Helps to overcome open pores and blackheads. Price, $1.50, $2.75 and $5.50 a bottle.

FOR DOUBLE CHIN

VALAZE REDUCING JELLY (price, $1.50 and $3.00) also the **VALAZE REDUCING SOAP** (price, $1.25 a cake) are the two most effective preparations to remove a double chin as well as superfluous fat, and to restore beauty of line to face and throat.

VALAZE BLACKHEAD AND OPEN PORE PASTE

Refines coarse skin texture, removes greasiness, blackheads, and reduces enlarged pores. Used in place of soap. Price, $1.00, $2.00 and $5.00.

VALAZE COMPLEXION POWDER

In five tints, flesh, rose, cream, rachel and white, for greasy moist skins, also for normal skins.
NOVENA POUDRE, in five tints, for dry skins. Price, $1.00, $2.50 and $4.50 a box.

A Delightful Colouring for the Face

VALAZE CRUSHED ROSE LEAVES. Mention if for blonde or brunette. Price, 75c and $3.00.

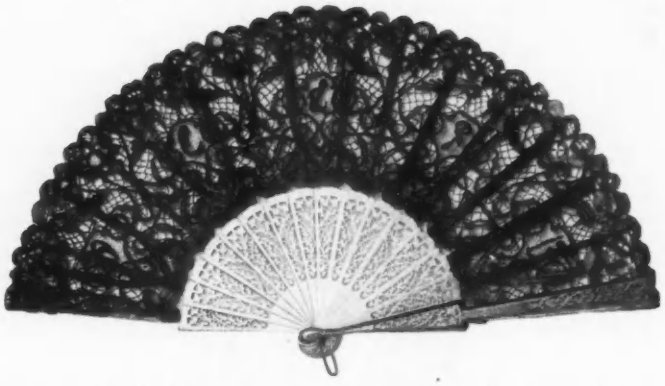
A copy of Madame Rubinstein's booklet, "Beauty in the Making," will be sent on receipt of 2c stamp to cover postage.

MME. HELENA RUBINSTEIN
15 East 49th Street, N.Y.

PARIS
255 Rue St. Honoré

LONDON, W.
24 Grafton Street

If you are a resident in any of the cities mentioned below Mme. Rubinstein refers you to her representatives there for any of her preparations:
Chicago: Mlle. Lola Beekman, 30 Michigan Avenue
San Francisco: Miss Ida Martin, 177 Post St. and Grant Ave.
Philadelphia: Mme. Rose Schachman, 2536 W. Somerset St.
New Orleans: Mrs. C. V. Butler, 8017 Zimple St.



By virtue of this black lace fan, its maker, Miss Marian Powys, received a gold medal at the Panama-Pacific. Miss Powys, an Englishwoman, is now engaged in furnishing New York with true English laces, made under her direction in England

ENGLISH LACE *for* NEW YORK

MATTERS which do not immediately concern either the men at the front, the food supply, or the submarine issue, are yet greatly affected by the war and the conditions arising from it. Very greatly have the occupations of women changed, and while in many instances these changes can be viewed with some degree of satisfaction, there is one valuable feminine industry which has been in danger of total disruption. The lace makers of Belgium, of course, suffered the direct effect of the calamity; those of England are suffering keenly, if less directly, under the new conditions.

This beautiful, skilled craft is an inherited one, handed down from mother to daughter. Young girls learn it while they are yet children, and the grandmother sitting by the house door still practises the craft which has become so one with the fingers that failing eyesight cannot interfere with the execution of it, —a never failing resource both from want and from ennui.

SAVING THE ENGLISH LACE-MAKERS

But in this time of national upheaval the arts are laid aside, and women are filling the places of men in every industry. For this, the lace women, who have always lived quietly in the country and whose fingers have been trained to their handicraft, are particularly unfitted; it is more than ordinarily hard for them to go into the munition factories, to change, at a moment's notice, the occupation of a lifetime and the inherited traditions of generations. Yet it is not only that their art is less in demand at present; they have also lost the invaluable aid of the women of means who used to direct the work and secure orders for it from the towns, for these women have now gone to the front in the hospitals or are engaged in other war activity. For lack of this assistance, the industry seemed in danger of being lost and the women left unoccupied.

It was to keep this handicraft alive, to keep the women who do it from want, and at the same time bring to America and introduce here the English laces of which we knew far too little, that a shop in an old quarter of New York was instituted.

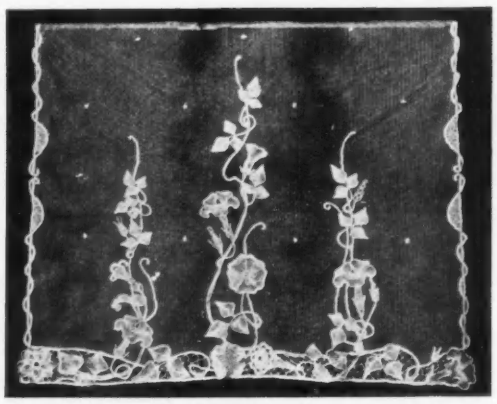
It is all under the care of Miss Marian Powys, an Englishwoman from Somersetshire, who has the well-being of the lace-makers at heart and who can talk learnedly and vividly upon the history of lace, the different kinds of laces, and the manner of making. Miss Powys is a sister of the well-known lecturer of that name, and she is herself a designer and a maker of lace. Her work won a gold medal at the Panama Pacific Exhibition, and the award was based especially upon the black lace fan above, with its design of birds and flowers; this is now to be seen at her lace shop.

Hanging near it is a rare shawl of French workmanship dating from the eighteenth century. It is of Chantilly lace, with the pattern running in very fine free curves, and has been so carefully preserved that not a thread of it is broken. Near by hangs a scarf or bordering which much resembles it in the type of pattern. The forms are somewhat heavier; the general intention is much the same. This piece is an English one of the style called *point d'Angleterre*, which is, in reality, neither *point* nor English, but a pillow lace of Flemish design. It dates from the time of the Restoration in England, the time when Charles II sought to encourage English industry by forbidding the importation of Flemish lace. This lace was imitated extensively by the English lace-makers.

AS MISS POWYS WORKS

It is delightful to see Miss Powys with the cushion on her lap and the little bobbins ("bones") flying, entwining, and knotting the threads, each, as it is tossed this way or that, twisting and turning in the approved manner. This work is

(*Continued on page 160*)



"Point d'Angleterre," which belies its name by being a pillow lace adapted from the Flemish, was for generations the lace of English royalty

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TWO STYLE
Pat. Pending

"TUSTYL" model showing brim attached and detached

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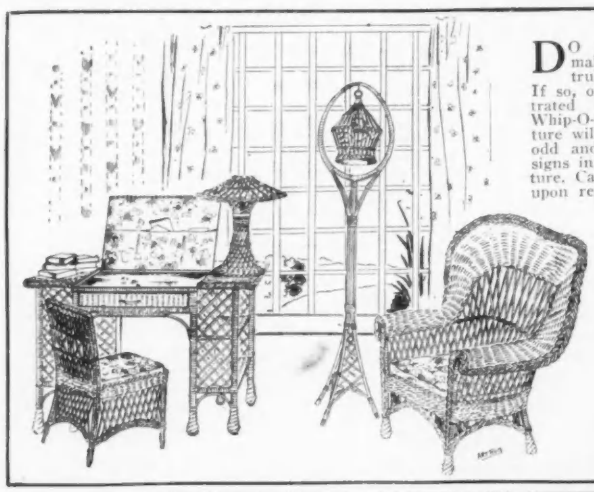

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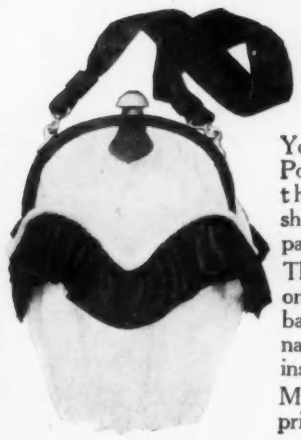
Cannot lose its shape because of its cleverly wired frame. Made in the new sport silks, Mandarin silks and moires in the smartest shades for Spring including Brass and Shadow Lawn Green.



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Photograph taken on Feb. 20, 1917

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Pupils of good education between the ages of twenty and thirty-five are now instructed by Mr. Nestlé in permanent hair waving as a profession.

ENGLISH LACES FOR NEW YORK

(*Continued from page 158*)

in the Devonshire style, which is more familiar under its misleading title of *point d'Angleterre*. The motifs are worked out separately, each a complete thing. These are afterwards gathered together and related by means of a background or webbing. Miss Powys is not content with merely repeating historic designs; she also works out original patterns, which are sent over to the women of Devonshire to be worked out. Sometimes the whole piece of lace is completed there, but very often the parts are made in Devonshire and are sent over to be assembled here, as there are sometimes practical advantages in this method. These patterns are sent to an assistant who has charge of the work in England and who distributes them among the lace-makers of the countryside.

THE LACE OF ENGLISH ROYALTY

The Devonshire lace was, for generations, the lace worn by English royalty, and for generations the women of Devonshire made it. The "fillings-in," or the stitches used to form the web or backgrounds, have special names. Those which are favorites in Devonshire are the "diamond," "point," and "mignonette." The manner of making encourages free and graceful curves, and the possibilities of design seem unlimited. Every sort of flower and plant, butterflies and other insects, birds in great variety, and even tiny human figures, often accompanied, as at the bottom of this page, by maidenhair fern of great delicacy, are used as motifs of the design. The patterns are drawn upon blue or gray paper with white water-color paint, quite freely and on lines adapted to the forms chosen for the design. Any details with which the women making the lace in England are not already familiar, are next worked out in the lace. These sample pieces and the pattern are then sent to England; the motifs are made there by the lace-makers, and they are either returned to be assembled here or made into the finished lace there, as may be convenient. Among the articles which are designed and carried out in this way is the bridal veil at the bottom of page 158 with a delicate, running design as a border, with special motifs for the corners, and a motif scattered over the surface. All this may be had for what is comparatively a small sum, too, since these women of the English country are glad to work for sums which to us would seem very little and which would not—under city conditions—constitute a living wage.

Another lace which is made by these English workers is that known as Buckingham point. This differs considerably from the lace of Devonshire, both in the method of making and in its appearance. It is a finer lace but is less interesting in its pattern; Buckingham point is also misnamed, for this, too, is a pillow lace. Instead of being made in parts, details and ground separately, as is the *point d'Angleterre*, this lace is made straight across the fabric in the usual way of weaving, and the bobbins pass back and forth, making figure and ground together. The pattern thus takes on the appearance of very fine weaving, and the curves are not so free and sweeping.

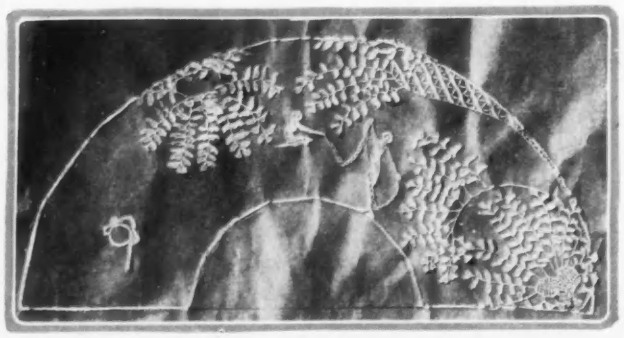
Tradition says that this lace was introduced into England by Catherine of Aragon, who thus usefully employed her time while awaiting the divorce decree which should bestow the dangerous post of wife of Henry VIII on the intrepid Anne Boleyn. The general aim of her work was to teach the making of lace after the fashion of Lille. There were Flemish refugees besides, who fled from the cruelties in the Netherlands during the occupation by the Duke of Alva, and who brought with them their knowledge of lace-making and imparted it to the women of England; another influx of trained workers came at the time of the Edict of Nantes, when the Huguenots were expelled from France and came over to England in numbers, bringing, of course, their skill with them. As a result of this bringing of French methods to English hands, there was a new variety of lace. The English lace is less fine and less delicately graceful than the French, but it seems more personal, showing more of the thought and character of the worker; for the style of a piece of handiwork has somewhat the relation to the maker that handwriting has.

IN PRAISE OF MODERN LACE

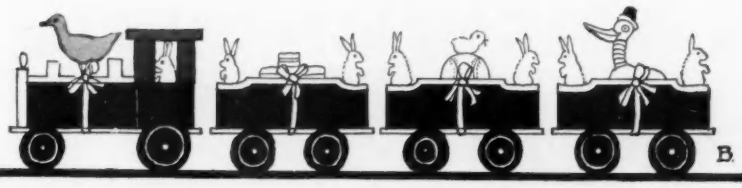
The narrow edgings of Buckingham lace are very pretty and make delightful trimming for summer frocks or for lingerie. This lace may be purchased at from seventy-five cents a yard up, and when one considers the slight difference in cost and the very great difference in effect between this real lace and the machine-made imitation laces, the conclusion is obvious. Buckingham point can be used wherever Valenciennes is appropriate, and it is considerably less expensive than the real Valenciennes. There are two or three hand-industries employed at present in making Buckingham point, and the output can be increased almost indefinitely, according to the demand. This work, too, is carried on in traditional fashion by women in country villages.

Belgian lace has its own chapter of tragic history at the present time. These famous lace-makers must now readjust themselves to new conditions and find new markets for their wares. A Belgian merchant now temporarily traveling in America to promote the sale of this lace here, has five hundred Belgian lace-makers now employed in making lace for disposal in this country; their products include the famous *point de gaze* and *duchesse* laces.

The lace called "Old Flemish" is heavier and coarser than these and is more of a peasant art. It is very interesting, however, full of sturdy character and well suited to combine with textiles.



"Point d'Angleterre" differs from Buckingham point in the fact that its pattern is made separately and applied to the background



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(B) Wooden Train, well made, nicely painted, very attractively decorated with Rabbit, etc., carrying a large top, a base ball and a jointed Quacky Doodle Figure. **$7.50**
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(C) Basket filled with mechanical skin Rabbit, hopping when wound up, neatly decorated with spring blossoms, cotton rabbit and chicks. **$3.00**

(D) Parasols for little girls, 18, 20 and 22 inch, flowered silk, in a large variety of styles. **$2.00** *up*
One illustrated is reproduction of the "Country Club" style as worn by the fashionable world to-day and comes in claret, navy blue, or green, with bamboo handle and silk cord, 18 and 20-inch. **$6.50**

(E) An assortment of Play Aprons, hand made and smocked, in soft mercerized linen with embroidered white linen collar, embroidery on cuffs and pockets. 4 to 6-year sizes. **$4.00, $4.50**
Colors blue, pink, tan, light green, etc.

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TUBE 50¢ JAR $1.00

CONCERNING THE BIRTH OF A FASHION

WHO invents a fashion? Innumerable, and often admirable, copyists and adaptors are asked not to answer in a lively chorus, "I do!" We know that this can not be true, and we know, moreover, that even the greatest of creators of novel things in the art of dress are rarely able to say truthfully, "This fashion is wholly mine, suggested by nothing outside, born of my inspiration."

Washington Irving has written, that one day, while watching the diligent makers of notes in the British Museum, he fell asleep and dreamed a curious dream wherein he saw the books which had been despoiled of ideas come down off their shelves and, arresting the literary pilferers, snatch back their stolen garments. This allegory may fitly be applied to many pretenders in the art of fashion. Of too many of them it must be said that their talent is imitative.

And yet new fashions are born almost every season. Who then, is responsible for these; who brings them into being? Before any attempt is made to answer this question, it is well to bring the idea of a creation to a common understanding. This isn't easy. To create a new thing requires imagination, and there are a vast number of people who do not understand what this quality of the mind is. It is possible, since nobody knows how it works, or why it works, that this ignorance is shared by everybody. An idea comes from an unknown land that psychology hasn't penetrated, but something on this side of that unknown land must have called the idea over the border. Nobody by imagination alone has ever conceived a new animal or plant form; the highest imagination has to build on something it has seen or known, when it creates. If this definition of the word, necessarily vague, be accepted, then the way some of our coat and dress "creators" explain themselves is amusing.

GENIUS EXPLAINS ITSELF

"I wake up with a perfectly new model in my head," said one, while another, more modest, used this expression, "I can't tell how a style comes to me, whether I have had a hint of it in another's work, or recall indistinctly an old picture, but I never go ahead with it unless I feel sure that it is new." "The sky is my fashion-plate," remarked another, "its constantly changing clouds give me my shapes and forms." "I was born to create," still another said proudly, "I do it without volition and without consciousness; it is as if my hand and brain were influenced by some power outside of myself." The explanations of the creators are thus seen to be confusing, and some of it sounds rather like nonsense. After hearing it, the layman is apt to take comfort in the flippant and cynical person who declares that he takes a sleeve from this gown, and a ruffle of lace from that, and that a third yields him a new line in drapery, and that by combining them he produces a "creation."

To trace back an inspiration to its source is always difficult; it is particularly so in the matter of new fashions, for the few wonderful people who create them seldom have the gift of very graphic oral expression. If the truth is to be learned it must be by means of their own words. One man who works best in oriental color has this to say of his art: "I have always adored materials, and from boyhood I longed to make them up into things. It seems to me that the fabricators of silks and velvets and tissues are responsible for my effects. As soon as I see the stuffs I see the gown. Still, I insist that my interpretation is my own; so far I may claim originality." Last season a woman creator of styles gave on a public stage an exhibition of how she does her work. The women in the audience watched the little slender lady avidly, as if, by not losing a single movement, they might absorb her art! Although remarkable as a *tour de force*, the exhibition actually proved nothing. The artist did not create a new style and probably took good care not to; the gown she so facilely turned out followed the lines of the fashions for which she has long been famous. Is this perhaps a clue to the work of even the most original artist? Has each her own never-to-be-mistaken personality, which she applies to a general prevailing mode? This does not help in the search for sources of inspiration; it is arguing in a circle.

The "creative" member of a famous and conservative house thus disposed of the inspiration theory: "I clear my mind," said he, "of the memory of every period, and as far as I can, of every gown I have made or seen. When my brain is as a piece of white paper, I draw thereupon the figure of a woman as perfect of form as I can imagine. She is my Eve, and while admiring her loveliness, in a spirit of devotion I mark out the lines and select the materials for her costuming. This model gown afterwards goes through many changes to suit different women of different figures, but the first is the only one which concerns me. I do not know whether this is to be called inspiration or not, but it is my nearest approach to that wonderful attribute, and I am indebted to my dream lady for whatever makes my gowns different from others.'"

LONG DISTANCE INSPIRATION

A French woman who has recently removed her sphere of activity from Paris to New York, stated that her imagination never got under way until she saw the woman for whom she was to "create" as original a gown as if gowns up to that time had never existed. "It is not a matter of color or form at first with me, although these enter later as very important details; I decide in my mind what epoch the client belongs to, and that solves the question of line; the other things follow. My inspiration, if it takes that big name, has to be based on something solid. Various things feed it. This season, while I was on the steamer coming over, I watched the ship's searchlight falling on the foam in our wake, and this gave me a new combination of colors, badly described as silver and green, for twenty intermediate shades are combined to make the effect. A wonderful sunset that I marveled at on the same voyage is responsible for a combination of blue and flame colors which is among the most successful of my new models for this season."

THE DIFFICULTIES OF GENIUS

To separate, as far as it is possible, the grain from the chaff of this symposium of ideas on inspiration in fashion, it would appear that the genuine artists in dress hold their inspiration as much a sacred thing as the artist in paint and clay. They are right to do so. The public, however, hesitates to confer upon them any embers of the sacred fire. When the demand is made on the creators of fashions for something utterly original, that ungrateful beast, the public, asks them to be as passionate as the inspired sibyl; as soon as the fashion is born (who knows by what travail), the same public classes them among the mere machines. It is not fair, and it won't do. A creator of a new thing is to be carefully cherished, no matter whether his name be Sargent, or Rodin, or Poiret.

"DOULLENS"—Afternoon gown of white foulard with blue flowers

Marianne Buzenet

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SPRING TAILORMADES

V-267—Tailored model with flat sailor collar, pointed in front, forming graceful "V" neck. In white striped dimity **$3.50**
In white Habutai; also flesh, maize, and white Crepe de Chine..... **$5.75**
In white Silk Cashmere and white Radium Silk **$6.50**
In white Irish Linen..... **3.50**
In white madras **2.50**

V-1501 — Riding and Sports shirt, with detachable collar and pocket. Mannish front, fastened with four small pearl buttons. Turn back link cuffs **$6.50**
In white habutai silk..... **5.75**
In white Irish linen..... **5.00**

V-717—Tailored model of Crepe de Chine. Dutch neck, fastening with three pearl buttons arranged across neck, and three down side of front. Turn back tailored cuff. Colors: Flesh, Maize, Bisque and White...**$5.75**
In Radium silk. White only..... **7.50**
In white handkerchief linen..... **5.00**

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THE ANCESTRY OF FASHIONS

WE are apt to attribute the freaks and fancies of fashion to the mythical "they," whose vagaries hold us in subjection. We all know that if "they" are wearing their frocks long, we must lengthen ours, and if "they" wear costumes that rival the gorgeous coloring of the peacock and the macaw, we hasten to lay aside our sober garb, adapted from the color scheme of the sparrow and the guinea hen. We admit that "they" do set the fashions and we slavishly follow when we can, and yet—the most delightful fads which have returned from time to time throughout the cycles of the centuries were created by "them" not for the sake of adornment, but in order to conceal some real or fancied physical defect.

WHAT ANNE BOLEYN STARTED

For example, the pretty fashion of wearing a black velvet ribbon about the throat makes a white rounded throat appear even fairer, and ameliorates the defects of throats all too sallow and thin. Yet it is a matter of record that this charming fashion was originated by Anne Boleyn, not for the purpose of enhancing the charms of her full white throat, but for the concealment of a swelling which sadly disfigured her neck. To her is also credited the sleeve terminating in a long point over the hand, for Anne had a curiously malformed finger that she did not care to display.

It is to Jane Seymour, her immediate successor, that we owe the ruffles which, from time to time, fashion decrees shall border our skirts and frocks. During the time when poor deposed Anne was penning appeals to her fickle king "from her doleful prison in the Tower," and Jane Seymour, her demure face set steadily throneward, was holding coyly circumspect audiences with his majesty, one of the high-born ladies of the court was discovered hiding behind heavy curtains, listening to the lovers' colloquy. The lady's feet were large and exceedingly ugly of shape and a source of great mortification to their possessor, and of this Jane, whose sweetest remarks ever carried a slightly acid flavor, must have known. We are told that she remarked, "Strange that I knew thee not at once by thy feet. Perchance 'twas that the ruffle on the arras made them seem so small."

This ill-natured remark set that lady of high degree to thinking. She had never seen ruffles adorning any articles except sleeves and curtains, it is true. Her own garments like those of her feminine friends were fringed, banded, hemmed, or left raw-edged at the bottom, but if feet appearing below a curtain ruffle looked smaller than they were wont to do, then why not keep them always surrounded by ruffles? So the lady set her tirewomen to work, and her mental and their physical effort resulted in her appearance "in a robe of scarlet satin, the front and sleeves slashed with golden tissue cloth, and bordered with two ruffled flouncings, which of a truth made her feet appear full small."

In the court of Anne's predecessor, Katherine of Aragon, there was a certain duchess who suffered from the mortification of disfiguring shortness of waist. She it was who discovered how kind a long-waisted bodice, one extending in a "V" below the waist-line, was to her figure; until then, it seems that the masculine gender had the monopoly of this cut of garment. One day, however, when her lord's new court suit lay spread out ready for his donning, this short-waisted lady sportively tried it on, and her women exclaimed at its becomingness to her figure, for it seemed to lengthen her unduly short waist-line, while in no way detracting from her appearance of graceful height. It is greatly to her credit that she did not appropriate her spouse's waistcoat, but merely contented herself with copying it. The fashion of bodices built on those lines spread like a prairie fire, and prevailed, with minor variations, for more than two centuries.

It was the style of bodice best loved by "good Queen Bess." Indeed, a search among copies of the royal portraits shows a decided predominance of bodices terminating in a "V" below the waist. It appears to have been even more in favor than the V-shaped décolleté.

More than once has the fair sex appropriated something that had hitherto been considered a purely masculine adornment and made it peculiarly its own by adding some utterly feminine touch. For example, the fashion of wearing sashes appears to have been a prerogative of the gentlemen of all ages and climes, until Queen Louise of Prussia, who could not endure the tortures of bone or steel-ribbed "underbody," confined with wide soft-hued sashes the flowing robes in which she was wont to clothe her full figure. The arrangement of them was so charming that we of the present day remember her pictures because of those graceful sashes.

SASHES FOR WOMEN!

Sashes are so pretty and so useful that it is small wonder that men relinquished them grudgingly. They were no doubt also utilized as a sort of supplementary pocket where one could tuck a *billet doux*, as presumably all love letters were called in those days, or where one could stow away a neat little dagger for the surreptitious pinking of one's favorite enemy. Yes, the men clung long and tenaciously to their sashes, but we do not see them often now, around masculine waists, save upon the operatic stage, or upon an occasional Greek fisherman. They are probably still much in vogue with pirates even now.

While peering into the history of fashions reveals that many of the most charming ones originated from a desire to conceal a defect, it is a pity that we are unable to learn more about the origin of those which must have undoubtedly sprung from the wish further to display some noted beauty's special charm. Surely the décolleté corsage was never the brain child of a sallow over-slender lady, —and what about the slit skirt?

Stewart & Co.
Correct Apparel for Women & Misses
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Of superior gabardine in green, gray, navy or black. Women's and Misses' sizes. The coat may be worn buttoned high at the throat or open, with smart, wide revers. Silk peau-de-cygne lining. Two piece skirt has front panel, waist line forms a belt in the back under which the back panel is gathered to give the skirt its fullness.

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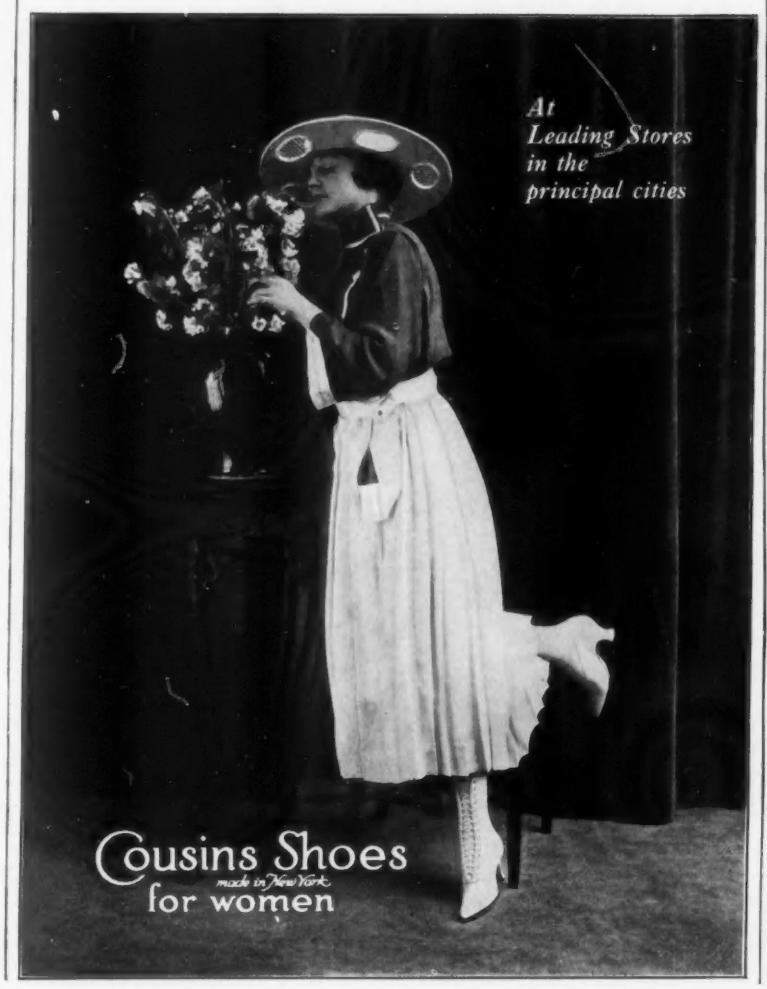

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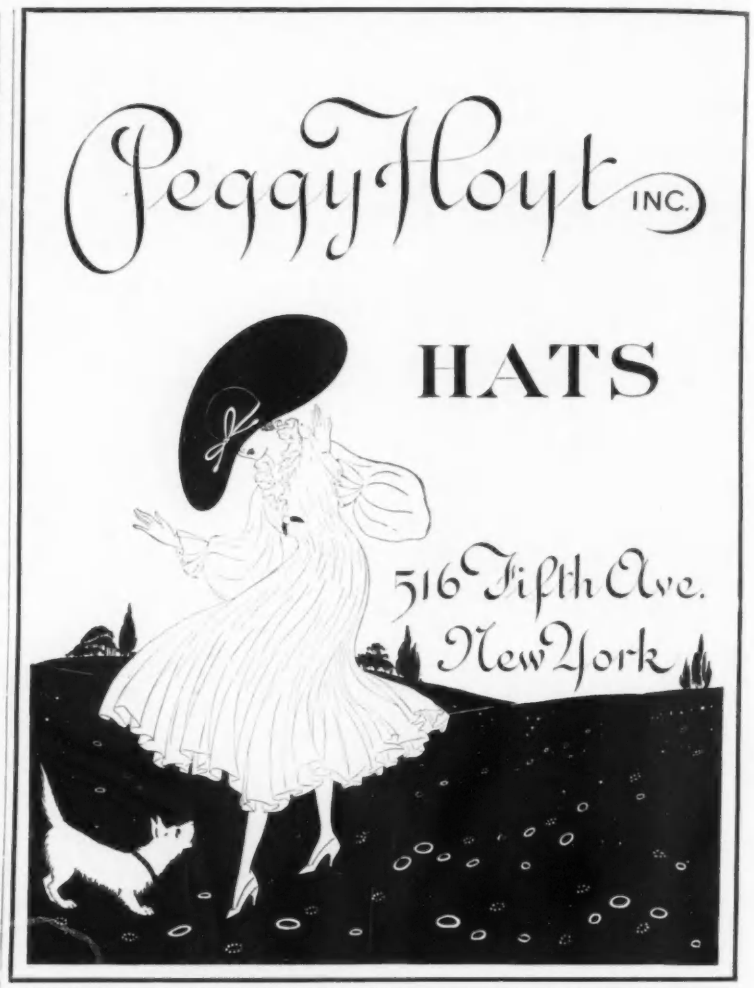

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No. 693
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The French widow's chapeau revealing as it does this fascinating fringe of hair, is doubtless responsible for its vogue. It covers frowns and wrinkles, complements the contour of the face and is wonderfully alluring. It is an attractive convenience for the motor hat, and—worn in the boudoir cap,—the Beauty Bang gives a quaint charm and conceals the belated coiffure.

The Beauty Bang
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Send sample cut from hair around forehead

We shape the Beauty Bang to suit each individual style, constructing it so that where a thin bang is desirable, it divides and becomes a part of the upper coiffure—adding grace and softness.

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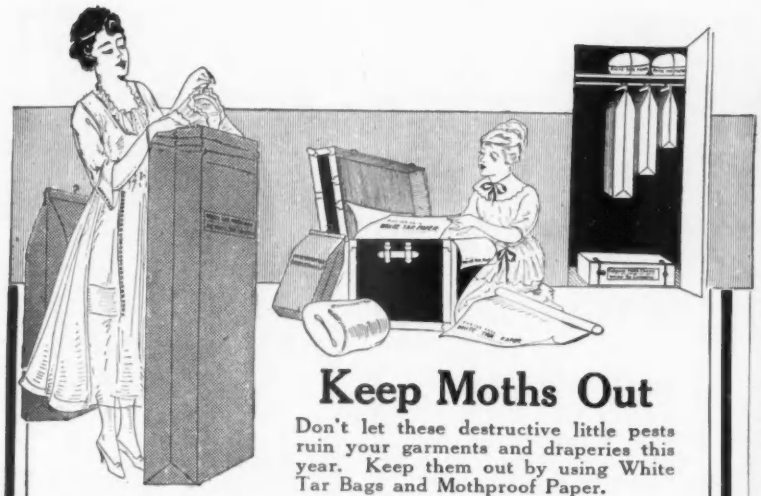

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Don't let these destructive little pests ruin your garments and draperies this year. Keep them out by using White Tar Bags and Mothproof Paper.

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30x6x40	.60 "	.70 "	.80 "
24x6x37	.75 "	.90 "	1.05 "
30x6x50	1.00 "	1.15 "	1.30 "
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My way is the *natural* way—a scientific system combining *exercise, bath, diet, sleep* and *deep breathing.*

In a few short weeks, with my help, you will *surprise your family and friends.*

80,000 Women Are My Friends

I have won their friendship and respect because I have made them well, taught them how to *keep* well, reduced and increased their weight, given them perfect figures—all in the privacy of their rooms—and I *have kept their confidence.* May I help *you?*

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It is *easy* to be well, to be free from nagging ailments. Even the most *chronic afflictions,* in nine cases out of ten, are vastly benefited by my help. *And I want so much to help you!*

I can *build you up or reduce you.* You thoroughly enjoy my simple directions and you feel so satisfied with yourself.

Write to me! Ask for my Booklet No. 24—sent you without charge. Let me tell you all about my wonderful experience! Then you will understand the great work I am doing for womankind; and how I can help you.

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An hour a day will correct the most abnormal condition of size and weight.

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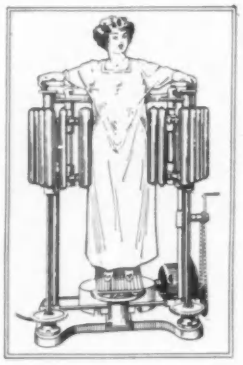

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With it, mouth breathing and snoring are impossible.

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are not only absolutely correct—but the clean and healthful conditions under which they are made safeguard the home.

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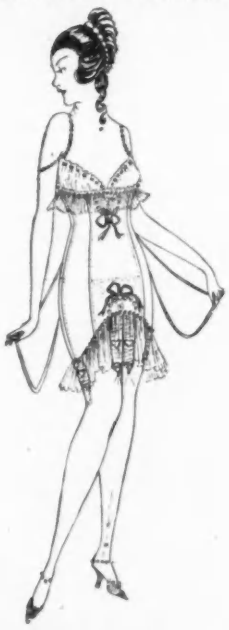

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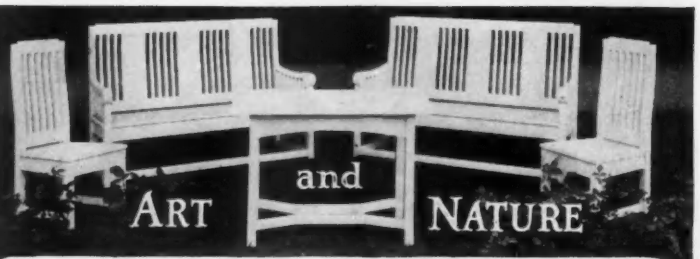

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TONIGHT, just for the fun of it, just for the delight of it, drop a tin of Purity Cross Welsh Rarebit in boiling water.

Then serve it on toast or crackers—piping hot, deliciously smooth, mouth-wateringly fragrant—and perfectly digestible!

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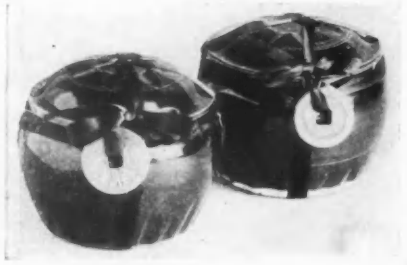

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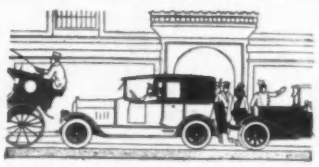

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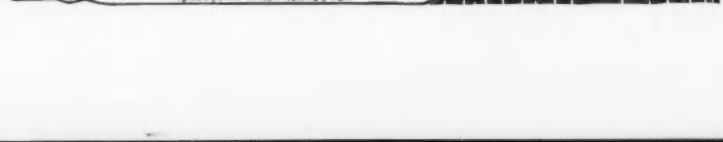

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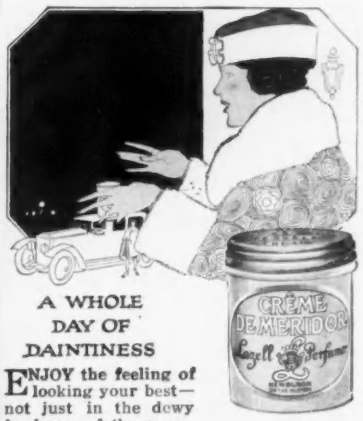

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SALON de BEAUTÉ
will be in the store of
M. H. STOKES, Inc.
622 Fifth Avenue, New York City

Mme. Hélène will continue to demonstrate by treatments how the wasted tissues are revived and contours of youth are preserved and restored by purely scientific methods.

A consignment of French and Russian toilet preparations has just been received

Formerly at the Alice Maynard Store 546 Fifth Avenue

wedding

invitations and announcements distinctively engraved—samples and prices on request.
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A fragrance as elusive and delicate as the breeze that floats over the garden beige. A texture as soft and smooth as a butterfly's wing. A quality as pure and refreshing as the heart of the flowers themselves.

These are the charms of that most delightful aid to beauty.

CARMEN COMPLEXION POWDER
White, Pink, Flesh, Cream
50c Everywhere
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PITTSBURGH:
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ATLANTA:
The Smart Shop
203 Connally Bldg.

CLEVELAND:
Halle Bros.,
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CHICAGO:
932 Stevens Bldg.
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SEATTLE:
Griffin Specialty Shop
1602 Second Ave.

SAN FRANCISCO
Joseph Building,
233 Grant Avenue

LOS ANGELES:
Bullock's

MONTREAL:
The Children's Shop
15 McGill College Av.

LONDON, E. C.:
Rolls House
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So that you may avail yourself of Vogue's fashion advice in your gowning problems—

So that you may examine the pattern and try on the crinoline model that matches it—

So that by eliminating mail delay you may receive your pattern in the shortest possible time.

When you get an unexpected invitation

Decline? Nonsense! A visit to the Vogue Pattern Room—a few minutes spent in trying on the crinoline models of the new gowns—in reviewing the new sketches, the new color schemes, and the new materials—a telephone call to your dressmaker—and you are well on the way to a smart, certain-to-fit and effective creation.

Remember the Vogue Pattern Room

When you change your dressmaker

The best of dressmakers appreciates the efficiency of Vogue patterns—and even the most limited seamstress cannot go wrong in using them. Waste no time on a problematical result. Until your new dressmaker convinces you that she is a better designer than Vogue, insist on her using Vogue patterns. You will be sure of the fit and certain that the mode is not a waning one.

Remember the Vogue Pattern Room

When you want maximum results at minimum expenditure

Dress distinction is, as you know, a matter of information rather than spending. Spending but little and always looking smart means, occasionally, genius—but nine times out of ten, the real secret is Vogue Patterns—simple to follow, and certain in the distinction of the result.

Remember the Vogue Pattern Room

Visit the Vogue Pattern Room—where Vogue is the hostess and you are the guest. There is no obligation to purchase—the establishment of these rooms is just another link in Vogue's service to you. Opposite are listed the 16 shops that sell Vogue patterns. All of them are quite ready to fill your mail-orders. But by calling you may avail yourself of Vogue's personal service.

VOGUE PATTERN SERVICE

443 FOURTH AVENUE NEW YORK CITY

Physical Culture for the Face

MY BEAUTY EXERCISES will make you look Younger and more Beautiful than all the external treatments you might use for a lifetime. No massage, electricity, vibration, astringents, plasters, straps, filling or surgery — **nothing artificial — Just Nature's Way.**

Results come soon and are permanent. My system makes muddy, sallow skins clear, and the complexion as **fresh as in girlhood**; firms the flesh and never fails to lift drooping and sagging facial muscles, **removing the wrinkles** they cause. The too thin face and neck are rounded out and hollows filled in. **No one too old or too young to benefit.**

My system makes double chins disappear quickly, and leaves the flesh firm after the superfluous fat is worked away.

No matter how tired, five minutes of my facial exercises will freshen your complexion and give it a most **exquisite** coloring for a whole evening.

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"Words cannot express how thankful I am for the wonderful benefits received from your exercises."

"I am just entering my third week of practice and I can notice some very pleasing results. My cheeks are rounding out, lines fading and flesh not so flabby or withered looking."

"It has been about four weeks since I began the work in the face and my entire expression has changed. I would not take $50 for the benefit I have so far received. My husband is so pleased at my youthful appearance!"

Write today for my new FREE booklet, Facial Beauty Culture.

If you will tell me what improvements you would like, I can write you more helpfully. Your letter will be held in strictest confidence.

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The first woman to teach Scientific Facial Exercise.

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Comfort with Style

Catalog FREE Upon Request

In addition to our full line of **Perfect Fitting Shoes** for Women, Men and Children, in **all sizes and widths**, this catalog contains a helpful article for foot sufferers—**"Care of the Feet,"** by **Leon S. Dalsimer, M.D.**

The **Dalsimer "Nurses DeLyte"** Shoe is for tender feet. Made of soft Duree Kid, flexible soles, rubber heels, no seams **to** hurt the feet, for house or **street**. Lace or button, high or low, 1½ to 10, AA to F **$3.50**

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36th Year

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7c each 4 for 25c

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Rough on one side for Healthy Friction—Smooth on the other for Tender Skins. Keep sweet, retain their shape, dry quickly, wear long. At your dealer's, or send us his name and **25c for 4, postpaid.**

Putnam Knitting Co.
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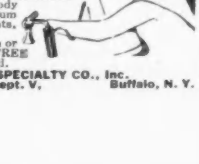


All benefits of massage--in **your own home**--and at **no cost**. Works by running water from **any** faucet. Gentle suction helps renew health and beauty. Does away with wrinkles and blemishes. Score of uses for face and body

Complete Outfit: 3 Vacuum cups -- 3 faucet attachments, tubing and metal parts. Prepaid -- $5. Satisfaction or money back. Write for FREE FOLDER. Agents wanted.

THE CLIFTON SPECIALTY CO., Inc.
703 Main St., Dept. V, Buffalo, N. Y.

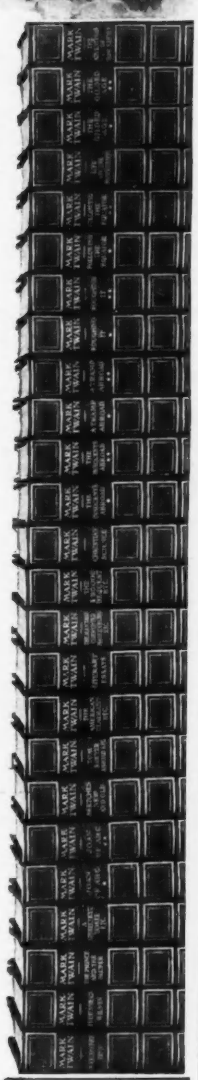
In the King's Name

The little King of England and the pauper boy changed places, and could not change back!

The proud little King, first monarch of his time, King of all England, in rags, beaten, threatened, had but one friend, Miles Hendon—and he thought him a mad child and was good to him in pity. And the ragged street child, dressed in the King's fine robes, bewildered and terrified, sat in the Palace. What a reckoning when the truth came out! What an amazed Miles Hendon! Was ever beloved and gallant Knight more gloriously rewarded?

Who of us so lucky as to have a friend like Miles Hendon—so wronged, so loyal, so kind, and so gallant! And the little street child in the King's Palace—what man does not wish to help him—what mother would not like him for a son?

Read "The Prince and the Pauper" again. It is the Mark Twain of Huckleberry Finn and the Mark Twain of Joan of Arc rolled into one. For it is humor and charm—and it is history and beauty.



MARK TWAIN

Bountiful giver of joy and humor; he was yet much more, for, while he laughed with the world, his lonely spirit struggled with the sadness of human life, and sought to find the key. Beneath the laughter is a big human soul, a big philosopher.

Out of the generous west came Mark Twain, giving widely and freely to the world such laughter as men had never seen. It was laughter whole-souled and clean, and yet the laughter of thoughtful men.

At first it seems a long way from the simple, human fun of Huckleberry Finn to the spiritual power of Joan of Arc, **but look closer and you will find beneath them both the same ideal, the same humanity, the same spirituality, that has been such a glorious answer to those who accuse this nation of being wrapped up in material things.**

There seems to be no end to the things that Mark Twain could do well. When he wrote history, it was a new kind of history, unlike any other except in its accuracy. When he wrote books of travel, it was an event, and the world sat up and noticed. He did many things—stories, novels, travel, history, essays, humor--but behind each was the force of a great, earnest, powerful personality, that dominated his time, so that even then he was known all over the face of the globe. Simple, unassuming, democratic, he was welcomed by Kings, he was loved by plain people.

He was a gallant fighter for freedom, for humanity. The simplicity, the kindly humor, the generosity, the spirituality half revealed, that we like to think is America—all these were in Mark Twain. If foreign nations love him, we in this country give him first place in our hearts. The home without Mark Twain is not an American home.

The Centennial Half-Price Sale Must Close

Mark Twain wanted these books in the hands of all the people. He demanded that we make good-looking, substantial books that every man could afford to own. So we made this set, and there has been a tremendous sale on it.

But Mark Twain could not foresee that the price of paper, the price of ink, the price of cloth, would all go up as they have in the last two years. It is impossible to continue the long sale. It should have closed before this.

Because this is the one hundredth anniversary of the founding of Harper & Brothers, we have decided to continue this half-price sale while the present supply lasts. Get your set now while the price is low.

As an American you must have Mark Twain. Send the coupon today before the present edition is all gone.

HARPER & BROTHERS
Franklin Sq. (1817-1917) **New York**

Harper & Brothers
Franklin Sq., N. Y.

Send me, all charges prepaid, a set of Mark Twain's Works in 25 volumes, illustrated, bound in handsome green cloth, stamped in gold, gold tops, untrimmed edges. If not satisfactory, I will return them at your expense. Otherwise I will send you $1.00 within 5 days and $2.00 a month for 12 months, thus getting the benefit of your half-price sale. Vogue 4-1-17

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No matter what make or price of car you are buying, insist on Collins-System Curtains. You can have them if you do. Then you'll be able to bid defiance to wind and weather.

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This method will positively retard the hands of time.

Price, $5.00.

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This 4-room Dodson Wren House will bring one or two wren families to live with you—cheerful, friendly, musical bird neighbors that pay rent by contributing to the general joy of living. Built of oak, cypress roof, copper coping. Hangs from a limb.

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Every day sees new arrivals looking for a home. Send for your Dodson houses today. A few wren houses—a martin house or two, will fill your garden with insect-destroying song birds. Attract a colony of sociable purple martins and you'll have no mosquitoes. No others like them. Entire collection described in catalog, with prices.

Dodson Wren and Blue-bird house: 4 rooms, $5. Martin houses, $12, $45 and $65. Others $1.50 up. Built by the man the birds love — to shelter and protect native songbirds.

BIRD BOOK FREE In it, Mr. Dodson, director of the National Audubon Association, tells you how he attracts hundreds of birds to his grounds. Sent free with beautiful bird picture in color taken from "Nature Neighbors." Write to

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You can have them in bloom from July to frost if you plant a few bulbs each month from April to July.

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Last year we sold thousands of these bulbs and have received numerous testimonials as to their merits.

ORDER YOUR BULBS NOW

so as to have them to plant when you begin making your garden.

Simple cultural directions with every package.

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Stumpp & Walter Co

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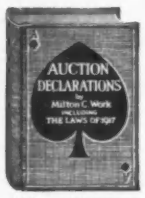

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Vogue 4-1-17

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Dreer's Giant Pansies are of strong growth, easy to grow and are unexcelled both as to size, coloring and texture. Per packet—10 cents, postpaid.

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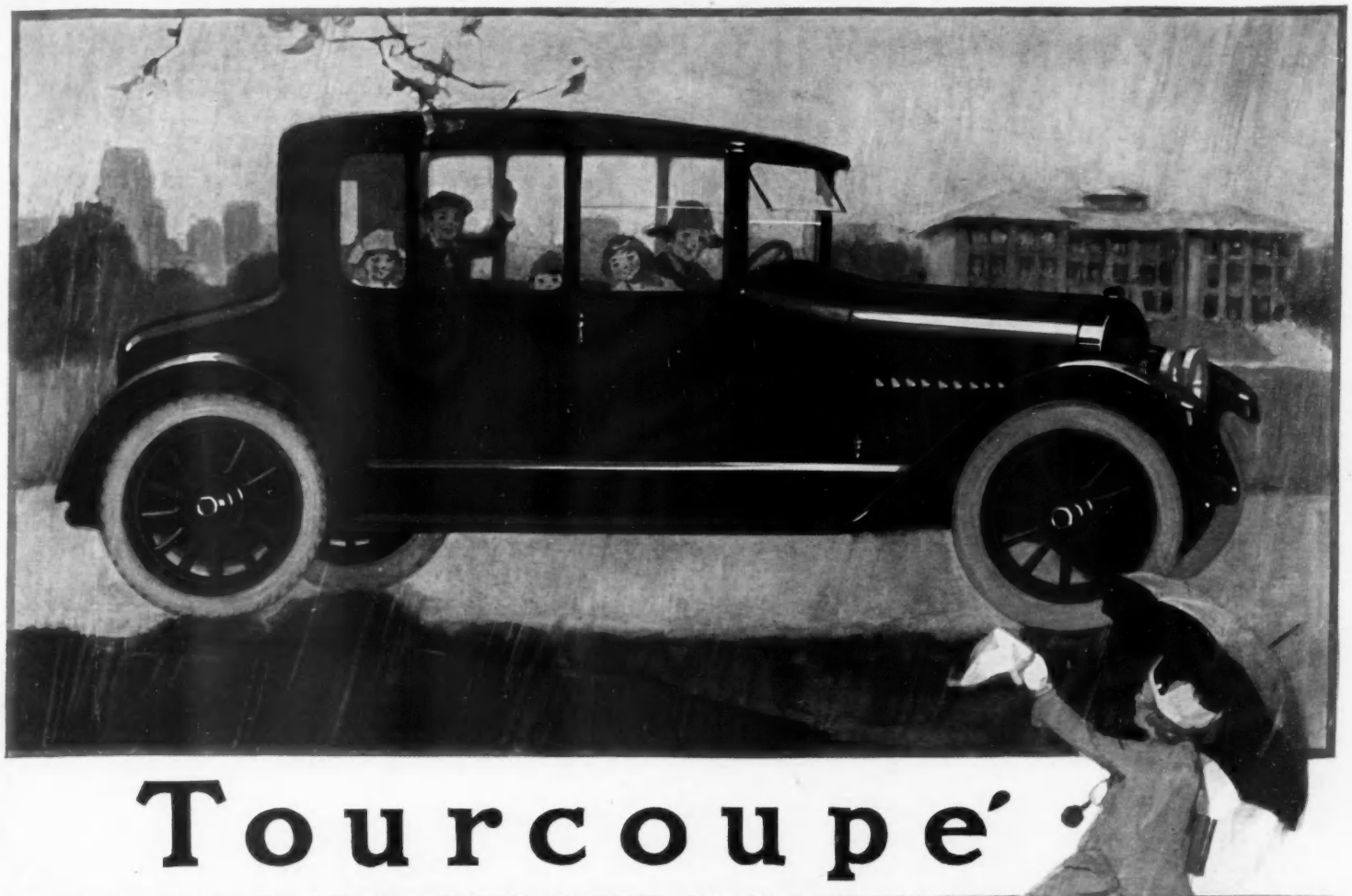

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